MODERN STUDIES IN TAMIL

Pon. Kothandaraman

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PREFACE

Tamil is one of the Indian languages which is as important as Sanskrit for any Indologist. As any student of Indian Linguistics knows, Tamil and Sanskrit belong to two different families of languages, namely Dravidian and Indo-Aryan. The Tamil language is spoken by about 40 million people in Tamil Nadu apart from the other states in India. It is also spoken in the other parts of the world such as Sri-Lanka, Singapore, Malaysia, South Africa, Mauritius, Fiji and U.K.

The earliest work available in Tamil is a grammar known as Tolkāppiyam (circa 500 B.C.). Tolkāppiyar, the author of Tolkāppiyam makes mentions of many grammatical and literary works that were available in his time. According to the ancient Tamil grammatical tradition, a grammar should include not only phonology, morphology and syntax but also prosody and literary components such as subject matter and literary beauties.

In addition to the grammatical and literary works, the Tamil language offers a vast body of written records in various fields such as philosophy, yoga, medicine, music and ethic. A correct understanding of the works done by the native scholars, no doubt, forms a stronger basis for further development in certain areas where considerable work has already been done. Also it helps us one way or the other to develop certain new disciplines which are related to the older ones.

It is obvious, the entire volume has a linguistic background. The ten essays that follow deal with Tamil linguistics, Dravidian linguistics, Tamil Prosody and Literary Analysis. Most of the eassays are the revised version of the papers presented in various seminars and a few others are the revised version of the papers that have already appeared in journals and books. It might be easily noticed that each essay makes an attempt to stress something new in the respective areas.

P. Kothandaraman

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When I was a staff member of the SOAS., University of London during 1970-72, I had the good fortune to have been associated with Dr J. R. Marr and Prof. J. C. Wright. The discussions I had with them on several occasions helped me a great deal to write the papers on Tamil Prosody.

When I was a visiting scholar in the State University of New York at Stony Brook in the year 1973, I had the opportunity to discuss with Prof. C. Dibble about literary theories. But for his kind comments and encouragements it would have been impossible for me to bring out the paper on Eventual Analysis of Literature. Prof. J. A. Thompson, State University of New york at Stony Brook was very kind to me and the personal discussions I had with him about English Prosody was incredibly useful for me to explain the concept of *acai* which is peculiar to Tamil. My friends Mr A. Meyyappan and Mr Na. Aranamuruval assisted me in various ways to bring out this book.

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Madras
November 7, 1976 **P. Kothandaraman**

CONTENTS

A NOTE ON VP IN TAMIL

(Is it S or VP that dominates the Subject NP?)

INTRODUCTION

In this brief note I shall try (1) to show how it is incorrect to rewrite S → NP + VP where the subject NP is dominated by S and (2) to explain how S should be rewritten. Though I believe that this discussion may hold good for any natural language, mainly on Tamil I have based the discussion.

1. SUBJECTLESS SENTENCE

There are certain Tamil sentences which have no subject at all (Kothandaraman 1972 b : 39). Let us examine a few of them.

1.1. eṉakku avarait teriyum
'to me' 'him' 'is known'
'I know him'

1.2. eṉṉāl naṭakka muṭiyātu
'by me' 'to walk' 'cannot - it'
'I cannot walk'

1.3. iṉṟu maḻai varumpōl terikiṟatu
'to-day' 'rain' 'will come like' 'appears-it'
'it seems, it would rain today'

When we closely examine 1.1, 1.2, and 1.3 we find no subjects in them. It may be possible to set up some subject semantically in the deep structure. But in the surface structure there is no grammatical subject in them.[1]

In such cases it is not correct to rewrite S → NP + VP because such sentences have no subject NP at all.

2. NOMINALIZATION

Consider the following sentences.

2.1. avar vantatu
'he' 'came-it'
'his coming/him coming'

2.2. avar varuvatu
'he' 'will come-it'
'his coming/him coming'

These nominals are derived from 2.3 and 2.4 respectively.

2.3. avar vantār — atu
'he' 'came' — 'it'

2.4. avar varuvār — atu
'he' 'will come'— 'it'

The nominals 2.1 and 2.2 can function as a subject and they can also take suitable case suffixes. The following examples might illustrate this fact.

2.5. avar vantatu uṇmai
'he' 'came-it' 'true'
'That he came is true'

2.6. nāṉ avar vantataip pārttēṉ
'I' 'he' 'came-it' 'saw'
'I saw him coming'

2.7. avar vantatāl nāṉ varavillai
'he' 'came-it-since' 'I' 'didn't come'
'Since he came I didn't.'

This kind of factive and gerundive nominals are obtained from sentences whose finite verb stands in present, future and past tenses, and in negative as well. In such cases only the verb undergoes certain changes and the other casal and postpositional phrases, including what is called subject to the verb, remain without any change (Kothandaraman 1973 : 54). This proves the fact that the subject NP behaves just like the other NP's with case suffixes and postpositions. The following examples might further clarify this.

2.8. avar neṟṟu uṅkaḷōṭu
'he' 'Yesterday' 'with you'

cinimāvukku vantatai nān pārttēn
'to the film' 'came-it' (ac) 'I' 'saw'
'I saw him coming with you to the film yesterday'

2.9. avar varātataippaṟṟi
'he' 'did not come-it-about'
nān kavalaippaṭavillai
'I' 'am not bothered'
'I am not bothered about his not coming'

In 2.8 *avar nēṟṟu unkaḷōṭu cinimāvukku vantār* is nominalized as *avar nēṟṟu unkaḷōṭu cinimāvukku vantatu* to which the accusative case suffix is added. Note that only the verb *vantār* is changed into *vantatu* and the other items in the nominal have undergone no change. Similarly in 2.9 *avar varavillai* is nominalized as *avar varātatu* to which the postposition (*ai*)-*paṟṟi* is added. Also it might be noted here that *avar* has undergone no change. To put it clear, *avar varavillai* behaves like a single unit which I prefer to call VP and it is transformed into an NP, *avar varātatu* in certain conditions.

3. ORDER OF CONSTITUENTS

In Tamil there are sentences such as the following.

3.1. enakku ūrukkup pōkap
'to me' 'to (my) home town' 'to go'
paṇam vēṇṭum
'money' 'is needed'
'I need money to go to my home-town'

3.2. avar connapati inṟu inku varātatāl
'he' 'as told' 'today' 'here' 'did not come-it since'
enakku avarmēl kōpam vantatu
'to me' 'on him' 'anger' 'came-it'
'I got angry with him since he didn't come here today as he promised'

3.3. ippōtu avarukku nēram ākiṟatu
'now' 'to him' 'time' 'passes'
'Now, he is getting late'

3.4. avarukkuk kātu kēṭkavillai
'to him' 'ear(s)' 'do not hear'
'He can't hear'

In sentences 3.1 through 3.4 the subjects namely *paṇam, kōpam, nēram* and *kātu* stand before the finite verb. In these cases, if S is rewritten as NP+VP we get the following unccepatable sentences.[2]

3.5. *paṇam eṉakku ūrukkup pōka vēṇṭum

3.6. *kōpam avar coṉṉapati iṉṟu iṅku varātatāl eṉakku avarmēl vantatu

3.7. *nēram ippōtu avarukku ākiṟatu

3.8. *kātu avrukkuk kēṭkavillai

This explains further why the subject NP should be included in VP.

4. SENTENCE ADVERBS

The sentence adverbs such as *uṇmaiyāka* 'truly' *uṟutiyāka* 'certainly' etc., stand always in an adverbial form. This provides a clue that the sequence that follows the sentence adverb is really a VP (Kothandaraman 1972 a : 293-306). The following examples might make it clear.

4.1. uṇmaiyāka avarai eṉakkut teriyātu
'truly' 'him' 'to me' 'not know-it'

'Truly, I don't know him'

4.2. uṟutiyaka avar varavillai
'certainly' 'he' 'did not come'
'Certainly, he did not come'

5. RECURRENCE OF S.

It is obvious that a sentence adverb occurs only once in a sentence. There are also certain suffixes and particles such as *-ā, -tāṉ, āvatu,* etc. which occur only once in a sentence (Kothandaraman 1974 : 53). These items modify the whole S even though they are added to nouns, verbs or adverbs. I therefore prefer to call them *sentence suffixes* and *sentence particles*. The sentence adverbs, sentence suffixes and sentence

particles modify the meaning of the sentence as a whole. On the basis of this commonness they can be grouped together and called *sentential elements*. For our present discussion I would like to reclassify them as *pre-sententials* and *post-sententials* (Kothandaraman 1969 : 155-165). By pre-sententials I mean the sentence adverbs and other sentence modfiers such as addressives, etc. and by post-sententials I mean the sentence suffixes, sentence particles, etc.

Except the sentences involving quotations (and certain coujunctions), in all other cases the sentential elements can occur only once.[3] That is, sentence adverb cannot occur twice in a sentence ; the interrogative suffix *-ā* cannot occur twice in a sentence ; the emphatic particle *-tān* cannot occur twice in a sentence. Note that the following sentences with two sentential elements are ungrammatical.

5.1. *uṇmaiyāka avar kēṭṭavuṭaṉ
'truly' 'he' 'as soon as asked'
uṇmaiyāka nāṉ koṭuttēṉ
'truly' 'I' 'gave'

5.2. *nīṅkaḷā neṟṟā vantīrkaḷ
'you?' 'yesterday?' 'came-you'

5.3. *nīṅkaḷtāṉ nēṟṟuttāṉ vantīrkaḷ
'you' 'yesterday' 'came'

In fact the S does not recur except in sentences involving quotations (and certain conjunctions?) and that is why the sentential elements do not and cannot appear more than once in a sentence.

6. HOW TO REWRITE S?

Now I would like to propose that the S should be rewritten something like the following.

6.1. S → (Pre. S) VP (Post. S)

6.2. Pre. S → { S. Adv. / Addressive / S. Modifier / ⋮ }

6.3. VP → (ADV) (Casal-Phrase) (Postp-Phrase) (Adv) Vl

6.4. ADV → { ADV cond. / ADV conj. / ADV Inf. / ⋮ }

6.5. ADV Cond. → VP + Cond. M.

6.6. Casal Phrase → { Nom. Casal-Ph. / Acc. Casal-Ph. / Inst. Casal-Ph. / ⋮ }

6.7. Nom. Casal-Ph. → NP

6.8. Acc. Casal-Ph. → NP + Acc. Suf.

6.9. NP → (ADJ) (Adj) N

6.10. ADJ → VP + ADJ. Suff.

In 6.5 and 6.10 we find the VP recurring and thereby we get all the adverbial clauses and the relative or adjectival clauses. The rules given here are not complete.

I would like to give two examples with suitable tree-diagrams and show how the new proposal works.

6.11. Uṉmaiyāka nāṉ uṅkaḷiṭam paṭitta paiyaṉai
'truly' 'I' 'with you' 'studied' 'boy' (acc.)

iṉṟu pārttēṉ
'today' 'saw-I'

'Truly today I saw the boy who studied with you'

6.12. uṟutiyāka niṅkaḷ kēṭṭāl avar koṭuppār
'certainly' 'you' 'if asked' 'he' 'will give-he'
'Certainly, he will give you if you ask for it.'

According to the new proposal 6.11 and 6.12 can be ıalysed and represented by the following diagrams spectively,

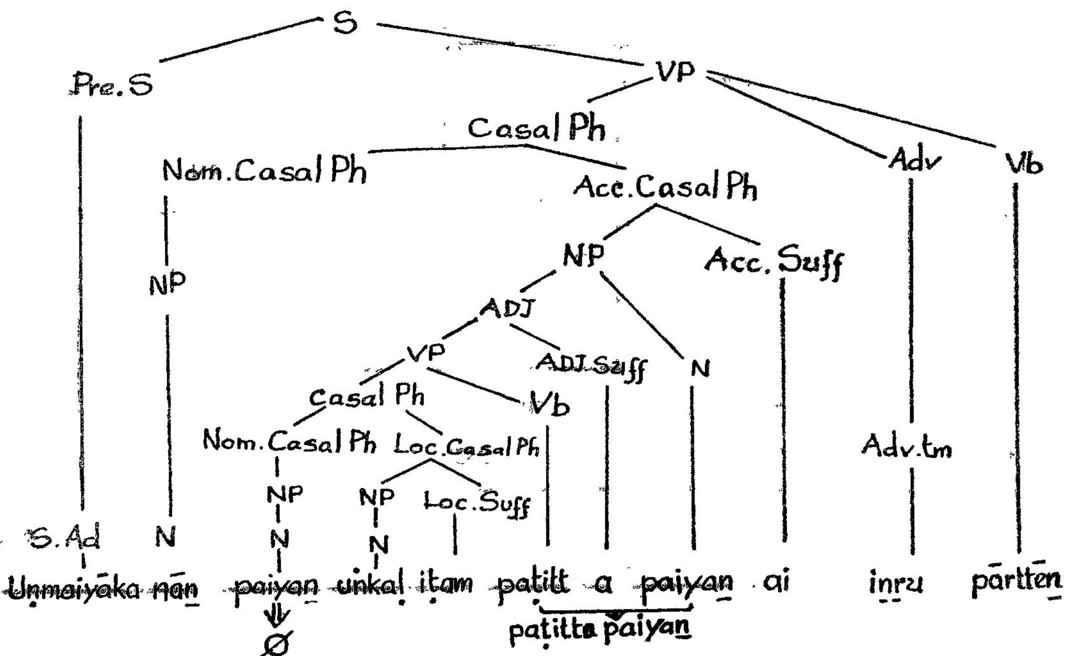

S
Pre.S
VP
Casal Ph
Nom.Casal Ph
Acc.Casal Ph
Adv
Vb
NP
NP
Acc. Suff
ADJ
VP
ADJ Suff
N
Casal Ph
Vb
Nom.Casal Ph
Loc.Casal Ph
Adv.tm
NP
NP
Loc.Suff
S.Ad
N
N
N
Unmaiyāka nān paiyan unkal itam patitt a paiyan ai inru pārtten
Ø
patitta paiyan

Fig. 1.

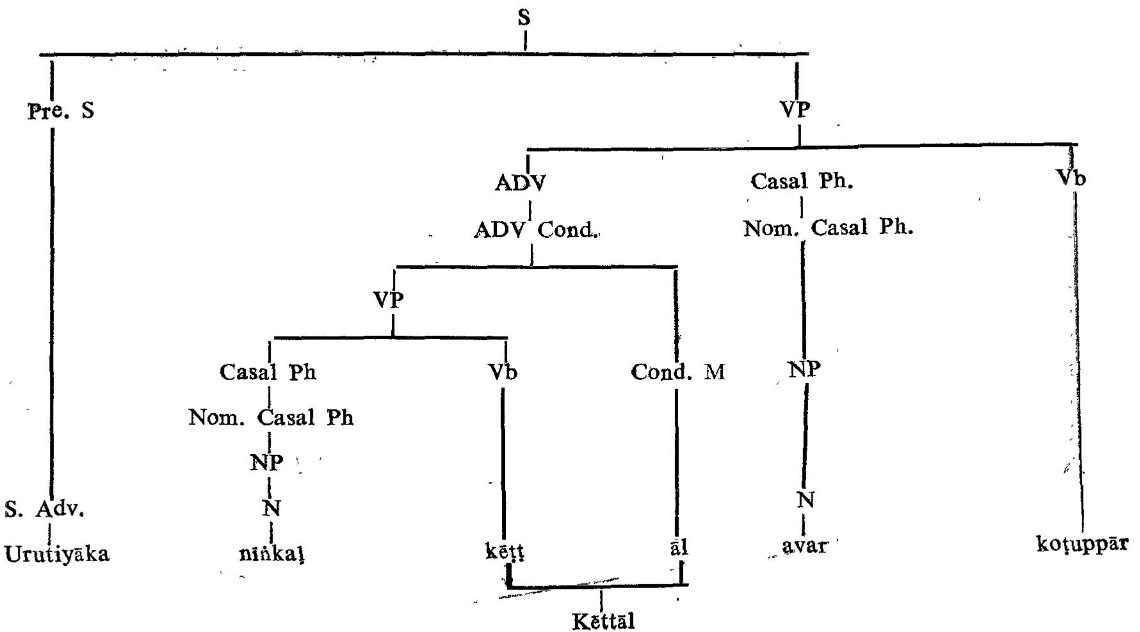

S
Pre. S
VP
S. Adv.
Urutiyāka
ADV
ADV Cond.
VP
Casal Ph
Nom. Casal Ph
NP
N
niṅkaḷ
Vb
kēṭṭ
Cond. M
āl
Kēṭṭāl
Casal Ph.
Nom. Casal Ph.
NP
N
avar
Vb
koṭuppār

Fig. 2.

7. ADVANTAGES

It occurs to me that this treatment will certainly help us in many regards, especially, to solve certain serious problems in embedding. In fact, there is a syntactic unit which includes the traditional VP and the subject NP and that unit excludes the sentential elements. This syntactic unit was not properly recognized so far. This unit is the topmost VP in an S. Non-recognition of this topmost VP has kept some problems obscure—especially in those cases which involve sentential elements and embeddings.

8. CAUTION

In this connection it must be mentioned here that the conclusions arrived at in this paper may have to be finalized only after an exhaustive study of quotative sentences. One may wonder how to treat the NP+NP constructions in Tamil accordidg to the new proposal. It is found absolutely essential to have copula verb in the so called NP+NP constructions in Tamil (Kothandaraman 1972b: 15-26). As a consequence of this, they also come under the traditional NP+VP type. Maybe certain minor changes have to be made in the rules we proposed above ; but the main contention of this paper stands still valid.

9. CONCLUSION

To summarize : Any topmost VP can be an S but the converse is not true. The subject NP also is dominated by VP like the other casal phrases. I believe that this is true in many Indian languages and in English as well and I do not find any reason why this cannot hold good for human languages in general. As stated already, the topmost VP which includes the subject NP and which excludes the sentential elements appears to be an important syntactic unit which needs immediate consideration among linguists.

FOOTNOTES

1. It is worth noting here that the active and passive sentences always have different subjects even though the act is done by one agent. Such grammatical subject is absent in 1.1, 1.2 and 1.3.

2. In the first instance a native speaker may hesitate to reject those sentences; but he will not accept them either.

3. A sentence containing a quoted sentence cancels certain rules applicable for sentences without a quoted sentence. The reported speech shows a complicated structure and it needs a careful study which has yet to come.

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AUTOMATIZATION IN TAMIL

What is Automatizatiion ?

In Tamil there are sentences such as 1, 2, 3.

1. (a) niṅkaḷākavē inta vēlaiyaic ceytu muṭiyuṅkaḷ.
   (b) niṅkaḷ niṅkaḷākavē inta vēlaiyaic ceytu muṭiyuṅkaḷ
   'You finish this job by yourself'.

2. (a) nāṉākavē intap pāṭattaip paṭittup purintu koṇṭēṉ
   (b) nāṉ nāṉākavē intap pāṭttaip paṭittup purintu koṇṭēṉ.
   'I read and understood this lesson by myself'

3. (a) avarākavē iṅku vantār
   (b) avar avarākavē iṅku vantār
   'He came here by himself'

In all the three pairs it may be noticed that the subject NP is deleted in the former ones whereas it is present in the latter. Also it may be noticed that the NP which is a coreferent with the subject NP is followed by *ākavē (āka-ē)* in all the above sentences. When NP *ākavē* occurs after the subject NP, it signifies that the action of the V in that S is done without others involvement or persuasion i.e. the action is done automatically or by onself. This involves a syntactic process what we call automatization.

Automatization Rule in Tamil

Consider the following.

4. (a) Kaṇṇaṉ avaṉākavē vantāṉ

   (b) *Kaṇṇaṉ Kaṇṇaṉākavē vantāṉ

   'Kannan came by himself'

5. (a) paiyaṉkaḷ avarkaḷākave vantārkaḷ

   (b) *paiyaṉkaḷ paiyaṉkaḷākavē vantārkaḷ

   'The boys came by themselves'

In the above pairs the latter ones are, according to the present discussion, ungrammatical;[1] but the former ones are obtained from the latter. That is, the pronominalization rule is obligatory in these cases.

Taking all these into consideration the following generalizations might be made.

6. Automatization rule introduces the same NP identical with the subject NP and attaches *ākavē* after it.

7. When the subject NP is other than a I, II or III person pronoun, the pronominalization rule is obligatory.

The automatization rule might be something like the following.

S. D. X - NP - Y - Auto →

1 2 3 4

S. C. 1,2 + 2 + *ākavē* 3

Where NP is the subj. of the S.

Let us see how *avar avarākavē vantār* is obtained. The underlying structure of this might be something like the following. (Details that are not relevant for the present discussion are omitted.)

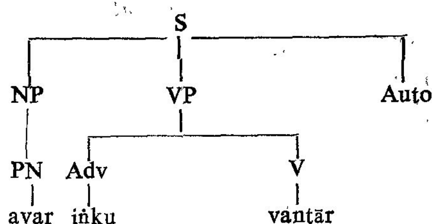


Fig. 1.

When the automatization rule is applied we get the following diagram.

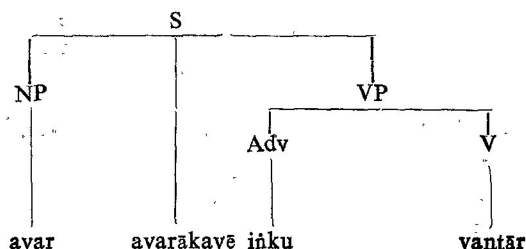


Fig. 2.

A Problem

Whether NP-ākavē must be attached to S, NP or VP is an open question.

Ordering of rules

As observed already (See 7) the automatization rule is obligatorily followed by pronominalization rule when the subject NP is other than the I, II or III person pronouns.

(1) Automatization rule

(2) Pronominalization rule

Reflexivization and Automatization Rules

Consider the following sentences.

8. (a) Kaṇṇaṉ avaṉākavē vantāṉ
   b) Kaṇṇaṉ tāṉākavē vantāṉ
   'Kannan came by himself'

9. (a) nāṉ nāṉākavē vantēṉ
   (b) *nāṉ tāṉākavē vantēṉ
   'I came by myself'

10. (a) nī nīyākavē vantāy
    (b) *nī tāṉākavē vantāy
    'You came by yourself'

Note that the reflexivization rule generates ungrammatical sentences when applied to the sentences where the subject NP is a I or II person pronoun.

In Tamil, unlike in English, the reflexivization rule is optional and it works in the order given below.

(1) Automatization rule
(2) Pronominalization rule
(3) Reflexivization rule

Reflexivization rule works after pronominalization rule in those sentences where the latter is obligatory; Otherwise the reflexivization rule follows the automatization rule provided the subject NP is other than I and II person pronouns.

The following examples might illustrate this.

11. (a) Kaṇṇaṉ vantāṉ - Auto →
    (b) *Kaṇṇaṉ Kaṇṇaṉākavē vantāṉ →
    (c) Kaṇṇaṉ avaṉākavē vantāṉ →
    (d) Kaṇṇaṉ tāṉākavē vantān
    'Kannan came by himself'

When automatization rule applied to 11.a. we get 11.b. on which pronominalization rule will obligatorily work. The pronominalization rule transforms b into c to which reflexivization rule is applied. Finally *Kaṇṇaṉ tāṉākavē vantāṉ* is obtained.

SOME RELEVANT OBSERVATIONS

The nouns *tāṉ*, *tām* and *tāṅkaḷ* are really reflexive pronouns; hence reflexivization may also be called reflexive pronominalization.[2]

There is a reflexive auxiliary verb i.e. *koḷ* in Tamil. It may be noted that a reflexive pronoun or a similar pronoun form must be present in a sentence at some level if there is a reflexive verb in that sentence but the converse is not true.[3]

12. (a) avar oru puttakattai vāṅkikkoṇṭār
    (b) avar taṉakkāka oru puttakattai vāṅkikkoṇṭār
    'He bought a book for himself'

13. (a) avar uṅkaḷai niṉaittuk koṇṭār
    (b) avar taṉakkuḷ uṅkaḷai niṉaittuk koṇṭār
    'He thought of you (within himself)'

14. (a) avar taṉṉai maṟantār
    (b) *avar taṉṉai maṟantu koṇṭār
    'He forgot himself'

15. (a) avar taṉakkākattāṉ iṅku vantār.
    (b) *avar taṉakkākattāṉ iṅku vantukoṇṭār
    'He came here for himself'

Note that 12b. and 13b. are perfectly grammatical whereas 14b. and 15b. are not.

FOOTNOTES

1. 4b. and 5b. are grammatical only when they mean something other than what 4a. and 5a. mean.

2. It is worth noting here that the reflexive pronouns refer only to animate nouns.

3. It should be borne in mind that the reciprocal *koḷ* in sentences such as *avarkaḷ iruvarum kātalittuk koṇṭārkaḷ* is different from the reflexive koḷ.

ON VINAITTOKAI*

1. The purpose of this paper is to present the problems involved in *viṉaittokai*, one of the six compounds treated by the native grammarians. First of all we have to understand what is *tokai*. Two explanations are given for the *tokai* : (1) If a sequence of words has dropped a suffix or particle that sequence can be called *tokai*. In other words, a sequence of words where suffix or particle is understood is known as *tokai*. Here the word *toku* from which *tokai* derives means 'be hidden or be understood'. (2) When two or more nouns are put together in certain relation they behave like a single unit. Such items are called *tokai* (compound). Here the word *toku*, the stem of *tokai* means 'put together or compound'. *Nacciṉārkkiṉiyar* and other commentators give the former explanation.[1] *Cēṉavaraiyar* and *Teyvaceilaiyār* provide the latter.[2]

1.1. According to *Nacciṉārkkiṉiyar*, *tokai* need not be made of nouns alone. If a suffix or particle is understood between a noun and a verb, that sequence can also be called *tokai*.[3] The later grammarian Naṉṉūlār seems to hold this view, too.[4] If one agrees with *Nacciṉārkkiṉiyar*, he has to accept that *ūr ceṉrāṉ* 'he went to his native place' *paṇam koṭuttāṉ* 'he gave money', etc., are also *tokais*. Moreover, the phrases such as *ūr ceṉra*, *ūr ceṉru*, *ūr cella*, *ūr ceṉṉrāl*, etc. also. according to him, have to be taken for *tokai*, because the suffix *ku* is understood in these items. The explanation given by *Nacciṉārkkiṉiyar* includes not only *tokai* but many other items which any one will reject without least hesitation. The explanation given by *Cēṉāvaraiyar* is apt and hence preferable.

1.2. Regarding the definition of *tokai*, we agree with *Cēnāvaraiyar* and the *tokai* according to him is a noun compound.[4] It is worth noting that *Cēnāvaraiyar* has keenly observed the fact that a noun cannot be freely compounded with any other nouns. That is, he is aware of the possible and impossible compounds.[5] we have *tēnmoḻi* in the sense *tēnpōnra moḻi* 'honey-like spech', and *pālmoḻi* in the sense *pālpōnra moḻi* 'milk-like speech', but we cannot have *mayilmātar* in the sense *mayilpōnra mātar* 'peacock-like ladies' and *puliccāttan* in the sense *pulipōnra cāttan* 'tiger-like Sathan'.[6] Though he has not investigated the conditioning factors involved in the compound formation, he says that when certain nouns are compounded with certain other nouns, they are capable of giving certain meanings. In this connection, he speaks about *tokaiyārral* 'the capability of compounds'.[7]

1.3. Idiomatic and non-idiomatic compounds :

When dealing with noun compounds we must carefully differentiate the idiomatic compounds from the non-idiomatic ones. The former kind of compound is limited and non-segmentable and therefore a descriptive grammar may reasonably consider it a single lexeme. The compounds *ūrukāy* 'pickles', *marakkāl* 'a measure', etc. are the examples for the idiomatic compounds. In such compounds the meaning of the first member is, say, M_1 and the meaning of the second member is M_2, but the meaning of the compound is not M_1+M_2 but it is M_X. Coming to the non-idiomatic compounds, they are productive, segmentable and explainable in a descriptive grammar. Compounds such as *marakkiḷai* 'branch of a tree', *marappaṭṭai* 'bark of a tree' and *maravēr* 'root of a tree' might be cited as examples for the non-idiomatic compounds. There are idiomatic as well as non-idiomatic compounds in *Vinaittokai* too. If we approach *Vinaittokai* with this background we may be able to understand the problem involved therein and it may also be possible for us to suggest something that might at least help us solve the problem satisfactorily.

2. *Vinaittokai* : The first member of a *Vinaittokai* is considered to be a relative participle by some scholars.[8] Some other scholars are of the opinion that it is a verb root.[9]

There are also other scholars who hold a view that it is a verbal noun.[10] Let us examine all three views.

2.1. Is the first member of Vinaittokai a relative participle ?

Iḷampūraṇar and other commentators state that the first member of *Viṉaittokai* is a relative participle.[11] They interpret the compound *kolyāṉai* as *koṉrayāṉai* 'the elephant that killed' and *kollum yāṉai* 'the elephant that kills/will kill'. *Pavaṇanti*, the auther of *Naṉṉūl* says that the first member is a relative participle in which the tense is understood.[12]

The main objection to this view is the semantic aspect of the compound. *Kolyāṉai* does not mean the elephant that killed, nor the elephant that will kill. Any native scholar of Tamil can easily understand that the attribute *kol* in *Koḷyāṉai* signifies habituality or capability of the elephant. If we supply a particular tense in this case the semantic significance is lost. The elephant that once killed somebody by chance cannot be called *kolyāṉai* but it is, no doubt, *koṉra yāṉai* 'the elephant that killed'. So far the elephant has not killed any one, but in future it is going to kill some one. In that case the elephant can be referred to by *kollum yāṉai* 'the elephant that will kill' and never by *kolyāṉai*. The compound *kolyāṉai* means 'the elephant that usually kills' or 'the elephant that is capable of killing'. As already mentioned the semantic significance of *kolyāṉai* is lost in *kollum yāṉai* and *koṉra yaṉai*. One may argue that *kollum yāṉai* signifies habtuality or capability of the elephant as in *kolyāṉai*. This argument cannot be easily rejected. However, it falls invalid due to the fact that *naṭakkum yāṉai* 'the elephant that will walk' cannot become **naṭayāṉai*. Compounds such as **naṭayāṉai* and **paṭaikaṭavuḷ* are not possible in Tamil.[13] Therefore, the argument that the relative participle of *ceyyum* type is the source of the first member of *Viṉaittokai* gets weakened and vanishes. Once again it must be stressed here that we cannot supply any tense in *Viṉaittokai* and that the semantic aspect of the compound should not be ignored. Now it might be clear that the first member of *Viṉaittokai* is not a relative participle

2. 2. Is the first member of Vinaittokai a verb root

It is true that there are a number of items that belong to *Viṉaittokai* group in which the first member resemble the verb root. But, on the one hand there are non-roots which can form *Viṉaittokai* and on the other hand there are roots which cannot form *Viṉaittokai*.[14] The compounds such as *Varuttutoḻil* 'act of torturing', *Payiṟṟu tiṟan* 'skill of teaching', etc. are possible and also acceptable. Note that the first members *Varuttu* and *Payiṟṟu* are non-roots. As already observed, the roots such as *Pō* 'go' *Pār* 'see', etc. cannot form *Viṉaittokai*.[15] It has to be noted here that the second view includes under *Viṉaittokai* what should not be included and it excludes what should not be excluded. To put it in other words, the argument suffers both *'ativyāpti'* and *'avyāpti'* and thus it becomes futile.

2.3. Is the first member of Vinaittokai a verbal noun?

The commentator *Cēṉāvaraiyar* says that the first member of *Viṉaittokai* is a kind of verbal noun.[16] His view seems to be the correct one. As mentioned at the outset the Tamil garmmarians have classified the noun compounds into six kinds including what is called *Viṉaittokai*.[17] All the members of the other five compounds are only nouns. Therefore it is quite reasonable to say that the first member of *Viṉaittokai* also is a noun. There are compounds like *varipuṉai pantu* 'a ball decorated and tightened' where two verbal nouns occur together.[18] In Tamil a relative participle cannot be immediately followed by another relative participle. Therefore *vari* and *puṉai* cannot be relative participles. On the other hand, a noun can be followed by several nouns. Here *vari* and *puṉai* are nouns and they are followed by *pantu* which is the head of the compound *varipuṉai pantu.*

3. The compounds *paṇputtokai* and *Viṉaittokai* are very close to each other in their nature. Note that *uyartiṇai* became a matter of controversy among the commentators.[19] A deep study of the semantic aspect is very essential to end this kind of controversy. If *uyar* denotes an action (*Viṉai*) *uyartiṇai* is *Viṉaittokai*. If *uyar* denotes abstraction like quality, character, etc., then *uyartiṇai* must be treated as *paṇputtokai*.

Vinaittokai means the compound involving action noun as the first member while *panputtokai* means the compound involving abstraction nouns as the first member. In a sense, action also is a kind of abstraction. How to differentiate action from abstraction? The answer is this: If the form, at some stage, is capable of taking tense marker and negative marker, then it must be grouped under verb and thus it can be decided to denote action. If the form behaves otherwise, it can be decided to denote abstraction. This is the reason why the Tamil grammarians apeak about *kurippu vinai* and *terinilai vinai*. In the compounds such as *uyarkuṇam* 'noble quality' and *uyar kulam* 'high caste', the word *uyar* has the counterpart *tāḻ* or *iḻ* 'low', 'mean'. The opposite form for *uyarkuṇam is tāḻkuṇam* or *iḻikuṇam* 'mean or low quality' and not *uyarāta kuṇam*. The compounds *uyar kuṇam, uyarkuṭi'* etc. are therefore *panputtokai* and this view is strongly supported by the lingistic intution of the native speaker. In this issue, at present, my knowledge does not go beyond this limit.

4. When the forms denoting abstraction by which one can form *kurippuvinai* are considered to be nouns, there is no reason why the forms denoting action which is capable of forming another kind of verb known as *terinilai vinai* cannot be considered to be nouns. The nouns derived from verbs can be broadly classified into three on the basis of their syntactic behaviour.[20] Nouns such as *pāṭṭu* 'song', *malar* 'flower' etc. form the first group. These nouns can take adjectives, relative participles and case signs as well. Nouns such as *varal, varuvatu* 'coming' etc. form the second group. These nouns do not take adjectives and relative participles, but they can take subject and case signs. The first member of *Vinaittokai* forms the third group. The nouns that belong to the third group take neither adjectives, nor relative participles nor case signs, but they only stand as attributes to the nouns. These forms are comparable with the first members of *panputtokai*. Since these nouns cannot take case signs, they were not included under *Vērrumaittokai* 'casal compound'. Because of their distinct nature, *panputtokai* and *Vinaittokai* are treated separately in the traditional grammar and the names themselves suggest the basis for such treatment.

5. In many respects it seems more convincing to regard the first member of *Viṉaittokai* as a kind of verbal noun.[21] To sum up; (1) *Viṉaittokai* is a kind of noun compound, (2) the first member of this compound is a kind of noun, (3) certain verbs cannot give nouns that can form *Viṉaittokai* and (4) *Viṉaittokai* and *paṉputtokai* are very close to each other in their nature.

FOOTNOTES

*. The Tamil grammarians such as Tholkāppiyar and Pavaṇantiyār have classified the noun compounds into six and *Viṉaittokai* is one among them.

1. Tol. Col. Nacciṉārkkiṉiyar 412.
   Tol. Col. Iḷampūraṇar 407-412.
2. Tol. Col. Cēṉavaraiyar 412.
   Tol. Col. Teyvaccilaiyār 407.
3. Tol. Col. Nacciṉārkkiṉiyar 413.
4. Naṉṉūl 363.
5. Tol. Col. Cēṉavaraiyar 413.
6. Ibid. 414.
7. Ibid. 413, 414.
8. Tol. Col. Iḷampūraṇar 409.
   Tol. Col. Teyvaccilaiyār 410.
   Tol. Col. Nacciṉārkkiṉiyar 415, Nannūl 364.
9. Tol. Col. Cēṉavaraiyar 415. Descriptive linguistics tends to treat the first member of *Viṉaittokai* as verbal root.
10. Tol. Col. Cēṉavaraiyar 415.
11. See note 9.
12. See note 9.
13. The verbs that belong to *kēḷ*, *kal*, *pār*, and *ṉata* conjugations do not form *Viṉaittokai*. There are a few exceptions such as *aṭimātu*, *kuṭitaṉṉir*, etc.
14. The roots such as *pār* 'see' *cā* 'die' etc. do not form *Viṉaittokai*, whereas the non-roots such as *uṇarttu* (*uṇar* + *ttu*), *varuttu* (*varuntu*+*ttu*), etc. can.

15. It is already stated that those verbs which belong to kēḷ, kal, pār and naṭa conjugations do not form *Viṉaittokai*.

16. See note 11.

17. Tol. Col. 412., Naṉṉūl 362.

18. Naṟṟiṇai 12.

19. Tol. Col. Teyvaccilaiyār 1.
Tol. Col. Nacciṉārkkiṉiyar 1.
Tol. Col. Iḷampuraṇar 1.

20. The three major classes can be further subdivided and those subclasses are not discussed here since further classification is not relevant to the present discussion. We find verb forms such as *pōttantāṉ* in old Tamil where *pō* has to be treated as a kind of verbal noun. This provides an additional evidence to prove that the verbal forms in *Viṉaittokai* are a kind of verbal nouns.

21. Apart from this it seems possible to derive *kolyāṉai*-from the sentence *yāṉai* kolvatu. It is also possible to interpret *Viṉaittokai* in an entirely different way. That is, *Viṉaittokai* is a compound in which the first member is a noun such as *kolai* in *kolaiviṉai*, *naṭippu* in *naṭippukkalai*, etc. and the compounds of this sort are *Viṉaittokai*. However, further research is obviously needed.

KODAGU VOWELS

0. There are fourteen vowel phonemes in Kodagu.[1] They are as follows :

i			*ï*	*u*	
	i:			*ï:*	*u:*
e			*ë*	*o*	
	e:			*ë:*	*o:*
		a			
		a:			

There is no serious problem as far as the vowels *a* and *a:* are concerned.[2] The present paper deals with the other twelve vowels under two major heads, viz. (i) the centralized vowels and (ii) the non-centralized vowels.

1. The Centralized Vowels

Koḍagu shows the centralized vowels *ï* and *ë* in all positions. It is rather dangerous to trace the vowels in the final position to the PDr. stage. However, the vowels in the initial and medial positions can be examined.

1.1. Initial Vowels

1.1.1. *ë-*

Proto-Dravidian initial vowels **i* and **e* when followed by a retroflex consonant or *r* (< **r*) become *ï* and *ë* respectively in this language. There are nine definite cases where we can assign Koḍ. *ë* to PDr. *e-. (The quantity of the vowel whether it is short or long, does not disturb our statement.)

(DED 723) Koḍ. ë:ḷ- 'to get up', ëḍī 'to raise' : Ta. eḻu, Ma. eḻu, etc. *e:ḻ-/eḻ-V-

(DED 432) Koḍ. ëḷ-(ëḷi-)-) 'to leave one's position': Ka. eḷidu, etc. *eḷi-

(DED 725) Koḍ. ëḷīd- 'to write', ëḷītī 'writing' : Ta., Ma. eḻutu, eḻuttu, etc. *eḻut-

(DED 772) Koḍ. ë:ḷï, 'seven', ëvvë 'seven persons, : Ta. e:ḻ(u), eḻu 'seven', etc, *e:ḻ-

(DED 670) Koḍ. ëṭṭī 'eight' : Ta., Ma. eṭṭu, Te. enimidi, Ka. eṇṭu, etc. *eṇṭ-

(DED 698) Koḍ. ëttī 'bull, bullock' : Ta. Ma. *eruttu*, Ka. ettu, ,eddu, eḻtu, etc. *eḻut-

(DED 776) Koḍ. ë:ṟ- '(liquor) rises to head' : Ta. e:ṟ-u, etc. *e:ṟ-

(DED 726) Koḍ. ëḷḷī 'gingili seed', ëṇṇe 'oil' : Ka. *eḷ, eṇ*, Ma. eḷ, Ko. eṇ, Ka. eḷ, etc. *eḷ/*eṇ

(DED 678) Koḍ. ëṇṇ- 'to say, tell' : Ta., Ma. eṉ, Ka. eṇṇu, etc. *eṉ-

There are six instances which are uncertain. They are *DED* 368, 381, 387, 436, 439 and 449. All these six items show ë in the initial syllable when followed by retroflex or ṟ (< *ṟ). The ë here is to be traced to Pre-Koḍagu *e-, (see 1.2.4. for Pre-Koḍagu *e), the origin of which might be either PDr. *i- or *e-. Also Pre-Koḍagu *ī(<PDr. *i) becoming ë when followed by *a* is possible. Thus,

A (1) * *i* [*a* > *e* (2) *e* [retroflex or *ṟ > ë

B (1) *ī [retroflex or *ṟ > ī (2) ī [*a* > ë

At present it is not possible to state whether the centralization of vowels has taken place before the change *i* > *e* [a or it has taken place after the change i > e [a was over.

The following instances show ë even when not followed by a retroflex or *ṟ.

(DED 723) Koḍ. ë:*v*-, -ëdd-'to get up', ëpp- 'to raise up': cf. ë:ḷ 'to get up', ë*ḍi* 'to raise' *e:ḻ-

(DED 772) Koḍ. ëvvë, 'seven persons' : cf. ë:ḷī 'seven', *e:ḷ-

(DED 670) Koḍ. ëmbadī 'eighty' : cf ëṭṭī 'eight' *eṇ-,

(DED 698) Koḍ. ëttī 'bull' : cf. Ka. eḷtu, Ta. erutu *eḷut-

We have to assume here that there was an original retroflex in these instances which got assimilated to the following consonant. When we compare other forms we find no difficulty in reconstructing the proto-forms with a retroflex. It is to be noted here that the simplification of consonant clusters has taken place only after the vowels *i* and *e* got centralized.

There is only one item where *e* does not become *ë* when followed by *ṛ*.

(DED 450) Koḍ. eṛaci 'meat': Ta. iṛaicci, iṟṟi, Ma. iṛacci, Te. eṛaci, etc.

This form may be a borrowing from Malayalam or Tamil. In colloquial Tamil and Malayalam *i* > *e* when followed by *a* in the next syllable.

1.1.2. ī-

The Koḍagu forms showing ī in the initial position when followed by a retroflex are the following :

(DED 375) Koḍ. īḍ- "to drop' *iṭ-

(DED 373) Koḍ. īḍi 'the whole' *iṭi

(DED 366) Koḍ. īḍi '(wall) falls' iṭ-

(DED 426) Koḍ. īḷi- 'to descend' *iḻi-

(DED 427) Koḍ. ī:ḷ-(ī:p-, ī:t-) 'to drag' *i:ḻ-

In *DED* items 426 and 427, the Koḍagu forms show ī when followed by non-retroflex consonants. Here also the problem arises: did i > ī before or after the retroflex and *ṛ* were lost from the cluster? This problem is exactly similar to that of *e* > ë. (See 1.1.1.)

In the case of ī (< *i) it is to be noted that we have no Koḍagu forms showing ī when followed by *ṛ* (< **ṛ*).

1.2. Vowels preceded by a consonant in the first syllable

There are a number of instances whose first syllables show centralized vowels. All the items are not listed here since such a big list is unnecessary; but all such forms have been thoroughly examined.

The rule framed for the centralized initial vowels holds good for the vowels in the initial syllables also. There are a few exceptions here. They may be classified as follows:-

(1) *i* remains *i* even when followed by a retroflex.

(2) *i* > ī before *r* (< **ṟ*).

(3) *e* remains *e* even when followed by a retroflex.

(4) *e* > *ë* when not followed by a retroflex or *ṟ*.

All these exceptions are dealt with in the following sections.

1.2.1. **i* remaining *i* even when followed by *a* retroflex

(DED 2190) Koḍ. ciṇḍ-eli 'house-mouse': Ta. cuṇṭeli, Ma. cuṇṭeli, etc., cf. Ta. ciṉṉa, ciṟu, ciṇṭuviral.

(DED 2135) Koḍ. ciṇṇi 'small': Ta. ciṉṉa 'small', ciṟu 'small, little', etc.

i preceded by the palatal *c*- does not become ī even when it is followed by a retroflex. This statement takes care of the items given above.

There are two more items under this head.

(DED 1613) Koḍ. giḍa 'plant': Ta., Ma. ceṭi, Ka. giḍa, giḍu, Tu. giḍā, Te. ceṭṭū, etc.

(DED 2637) Koḍ. diṇḍī 'stem of plantain': Ka. diṇḍu, Tu. diṇdu, etc.

Koḍagu *giḍa* is probably borrowed from Kannada and hence it did not become **gīḍa*. In the item 2637, the initial *d* in *diṇḍī* might have been the conditioning factor for *i* to remain without change before a retroflex. Or the form might have been borrowed from Kannada or Tulu.

1.2.2. *i > ī before r (< *r)

(DED 2683) Koḍ. tī:r 'to be used up, finished' : Ta. ti:r, Ma. ti:r, Ka. ti:r, etc. *ti:r

Here we do not expect the vowel *i to be centralized, because the following r cannot be derived from PDr. *ṛ. The only explanation possible for this is that this change took place in analogy to *ṛ.

1.2.3. *e remains e even when followed by a retroflex

(DED 1281) Koḍ. ceḍi 'a spark' : To. kiṛy, Ka. kiḍi, Tu. kiḍi, etc.

(DED 2269) Koḍ. ceḍi 'anger' : Ma. ceṭikka, etc.

(DED 2072) Koḍ, ceḍi 'to break of itself with a cracking noise' : Ta. ciṭṭikai, Ka. ciṭaku, Tu. ciṭuku Te. ciṭika, etc.

(DED 2296) Koḍ. ceḷḷī 'flea' : Ta., Ma. ceḷḷu, etc.

(DED 243) Koḍ. ceḷḷavë 'scaly ant-eater' : Ta. aḷuṅku, aḷuṅku, Ma. aḷḷuvan, Tu. aḷaṅku, Te, a:ḷuga, etc.

(DED 2275) Koḍ ceṇḍī 'ball' : Ta., Ma. ceṇṭu, Ka. ceṇḍu, Tu. ceṇḍu, Te. ceṇḍu, etc.

The vowel *e does not become ë when preceded by palatal c and this explains these exceptions.

1.2.4. *e > ë even when not followed by *a* retroflex or *ṛ*

(DED 2839) Koḍ. tëkkī 'south' : Ta. teṉ, teṛku, Ma. ten, tekku, etc.

(DED 1348) Koḍ. kë:kī 'the east' : Ta. kiḻakku, ki:ḻ, Te. kri:, Pa. kiri, Kur, kiyya, ki:ta:,. Br. ki-, ki:-, ke:-, ke:ragh, etc.

(DED 2841) Koḍ. të:kīḷī 'a belch' : Ta te:kkam, Ma. te:kk-, te:ṭṭuka, tekiṭṭu, te:ññu, Ka. te:ku, Te. de:vu, etc.

In the case of *DED* 2839, the Koḍagu form can be explained, if a form like *teṛku* of Tamil can be posited in Pre-Koḍagu.

In *ke:ki* (*DED* 1348) Pre-Koḍagu *e* (<**i*) is followed by *ḷ which is assimilated to the next consonant. The Koḍagu vowel ë is lengthened due to vowel contraction.

It is very difficult to explain the remaining item, viz. *DED* 2841. All languages in this case show a velar after *e*. This velar may be suspected to have something to do with the centralization of vowel, but there are more than five instances showing *e* followed by *k* (*DED* 4228, 4220, 3852, 3052, 2839), wherein this centralization does not take place. Therefore the velar consonant cannot be the conditioning factor. At present we can give the following suggestion.

The Malayalam cognates *te:ṭṭuka* and *te:ññu*-in *DED* 2841 tempt us to reconstruct **te:ṇk-*. The following forms support this reconstruction: Ta. *ve:ṇ* 'desire', *ve:ḷ*, *ve:tkai*, *ve:ṇava:*, *ve:ṇṭu*, *ve:ḷvi*, *ve:ṭṭai*, *ṇ* alternating with *ḷ* is a common feature in Dravidian. E.g., Ta. *eṇ/eḷ* 'gingili seed'. So **te:ṇk*-can be connected with the Tamil form *teḷku* 'be over crowded'. The sequence *ṇk* can be assimilated to *ṅk*, e.g., Ta. *veṇkalam* 'bronze' > veṅkaḷam (in colloquial Tamil). Hence *te:*ṇk*- can be connected with *te:ṅku*, *te:kku*, *te:ññu*, etc.

1.3. Medial Vowels

The vowels, ī,ë which are not final and which do not occur in the first syllable, are dealt with under this head. Only the Tamil cognates are given along with the Koḍagu forms.

1.3.1. -ë-

(DED 3511) Koḍ. puttëri 'rice harvest festival': Ta. puttari, etc.

This is the only instance we have for the vowel ë medially. Here the Tamil phonemic sequence *-ar-* corresponds to Koḍagu -ër-. But this feature is not regular.

1.3.2. -ī-

The Koḍagu forms in *DED* items 411, 502, 544, 569, 571, 725, 2102, 2112, 2655, 3451, 3491, 4112 and 4419 show ī

corresponding to Tamil *u*. In this connection it may be noted that in colloquial Tamil all *u*'s except those which belong to the initial syllable become ï.

1.4. Final Vowels

It is always difficult to reconstruct the vowels in the final position. We find some developments in Koḍagu similar to that of Tamil, especially with regard to -ï.

1.4.1 -ë

The final -ë of Koḍagu corresponds to Ta. - *ai* and -*ya*.

(DED 232) Kod. avvë 'mother': Ta, avvai

(DED 3613) Kod. perië 'elder,great' : Ta. periya

There are some cases where Koḍagu -ën corresponds to Tamil -*an̲*.

(DED 985) Koḍ. kaṇḍavën 'stranger' : Ta. kaṇṭavan̲

1.4.2. -ï

The final -ï in Koḍagu can be traced to an earlier *-*u*. But * *u* remains *u* in Koḍagu when the syllabic pattern of the item is CVC*u*.

(DED 324) Koḍ. a:lï 'banyan' :Ta. a:l 'banyan'

(DED 4449) Koḍ. billï 'bow' :Ta. vil

(DED 4230) Koḍ. a:ṇḍï 'year' :Ta- ya:ṇṭu, a:ṇṭu

It is to be remembered that the Koḍagu ï in the initial position is to be traced back to an original *i when followed by a retroflex or **r*. In the medial position, i.e., in the second or the third syllable, the Koḍ ï can be traced back to an earlier **u* when preceded by a retroflex or *ṛ.

The development of Koḍagu -ï in the final position is similar to that of colloquial Tamil -ï.

2. The Non-Centralized Vowels

The non-centralized vowels *i*, *u*, *e* and *o* are dealt with in the following sections.

2.1. u

The front vowels *i* and *e* become in Koḍagu *u* and *o* respectively between a bilabial and a retroflex or *r*.

E.g. (DED 3412) Koḍ. puḍi- 'to catch' : Ta. piṭi, etc. *piṭi

(DED 3975) Koḍ. mudi 'fruit when very small and not yet grown (mango, jack, coconut etc.)' : Ma. miṭi, Ta. miḍi, Tu. miḍi, Te, ma:-miḍi, etc. PSDr. *miṭi

(DED 4419) Koḍ. buḍ- 'to release': Ta., Ma. viṭu, etc. *viṭ-

The process of labialization is found in Koḍagu and Tulu. Here it is to be noted that the vowels *i* and *u* alternate in PDr. itself.[3]

When *i*/*u* alternation is found in an item in Koḍagu and Tulu alone, it is preferable to reconstruct that particular item with *i* rather than with *u*. In other words Koḍagu and Tulu have developed the change *i* > *u* and this change cannot be attributed to PDr.

For instance in *DED* 4419, Koḍ. *buḍ* is reconstructed as viṭ-. Koḍagu *b* is traceable to PDr. *v-. *i has changed to *u*, in between *v* and *ṭ*.

When all the languages show *u* in a particular item, that item is reconstructed ,with the vowel *u*. For instance, Koḍ. *muḷḷī* (*DED* 4098) is reconstructed as **muḷ*. Other sets which do not come under these two groups should be treated under PDr. *i*/*u* alternation. There is a problem here: in the case of *i*/*u* alternating forms, what,were the forms that Koḍagu shared? If the forms showing *i* were shared, then they should have been labialized in Koḍagu. If those showing * *u* were shared, Koḍagu should have preserved them as we find now.

So Koḍagu *u* is derivable from three sources:

(1) From an original *i* between a bilabial and a retroflex.

(2) Form an original *u*.

(3) From the sources where there is *i**/**u* alternation in PDr. itself.

In the third source, (1) the Koḍagu forms may be traced to PDr. forms showing *u, (2) they may be traced to. PDr. forms showing*i (and then suffered labialization), or (3) one set of the forms may be traced to forms showing *i and another set to those showing *u. Now we cannot say anything concrete about this.

2.2. O

Koḍagu o can be derived from four PDr. sources.

(i) *e > Koḍ. o, between a bilabial and a retroflex (or sometimes ṛ).

(ii) *u > Koḍ. o, when followed by *a in the next syllable.

(iii) *i/*u > Koḍ o, between a bilabial and a retroflex (or sometimes ṛ) and when followed by *a in the next syllable.

(iv) *o > Koḍ o.

2.2.1. The following items belong to the first category: DED 4502, 4524, 4464, 4511, 4519, 4548, 4564, 4546, 4547, 4150, 3608, 3623, 3600, 3603, 3636.

In the item 4502 (*veṭi : Koḍ. boḍi)[4], Tamil veṭi and viṭu are given under the same etymology. But they seem to be different words. Tamil viṭu is related to the following forms in the same language:- vi:ṭu, viṭutal, viṭutalal, viṭai, viṭuppu. The central meaning of those forms is 'to leave, to be separated,etc' Tamil veṭi on the other hand goes with the followiug forms:- veṭi, veṭippu, veṭuppu, veṭukku, ve:ṭṭu. These forms have the central meaning 'to explode, to split, to burst, etc.' Note that viṭu and veṭi end in high vowels and that i/e alternation is not possible here.

These two forms viṭu and veṭu need not be brought under the same etymology. The central meanings of these two sets of forms are different and so there is nothing wrong in treating them as two different sets,

The first set of etymology is as follows:

Ta. viṭu 'to be split, broken, to split' viṭai 'to separete', vi:ṭu 'renunciation', viṭutalai 'freedom', viṭai 'answar', viṭuppu

'leave', viṭi ,to undo,' unfold; Ma. viṭaruka 'to split open', viṭarkka 'to open, unfold', viṭavikka 'to split', Ka. bi:ḍe, bi:ḍu 'crevice', Te, bī:ṭa 'split, chink.'

The second set is as follows:

Ta. veṭi 'to crack, break, split, burst, shoot forth', veṭippu 'crevice', viṭar 'cleft in a mountain', veṭi 'gun', Ma. veṭi 'explosion, shot, gun', viṭar 'cleft', Ko. veyṛ 'gun', Koḍ. boḍi 'act of shooting', Tu, beḍi 'gun', beḍe beḍe 'the sound of a broken vessel'.

Now it can be decided that Koḍ. boḍi corresponds to Ta. *veṭi* but not to *viṭu*.

In the item 4464 (Ta. *viḷai*, Koḍ. *boḷe*, etc.) we do not know whether the PDr. vowel is **i* or **e*, Generally a Koḍagu front vowel has a tendency to become a back vowel when it occurs between a bilabial and a retroflex (and sometimes ṛ). Only when this condition is absent *i* becomes *e*, when followed by *a*. Therefore the Koḍagu vowel *o* here cannot be derived from an original **i*. The only possibility is *e*, which becomes *o* between a bilabial and a retroflex, etc. Note that colloquial Tamil has the form *veḷḷa:me* 'crops, yield, ripening, grain'. This form is more commonly used in the phrase *veḷavu-veḷḷa:me* 'crops, yield, etc.' (Cf. Literary Tamil *viḷaivu* and *veḷḷa:ṇmai*). **veḷ-*

(DED 4524) Koḍ. boḷī 'to become white': Ta. veḷ, veṇ, etc. *veḷ-

(DED 4511) Koḍ. boṇṇe 'butter': Ta. veṇ-ṅey, etc. *veṇ-

(DED 4519) Koḍ. boraḍ- 'to be thrown into confusion by fear': Ta. veruḷ, etc. *ver-

(DED 4548) Koḍ. bo:ḍ- 'to beg', bo:ṇḍu 'it is wanted': Ta. ve:ṇ, ve:ṇṭu, etc. *ve:ṇṭ-/*ve:ḷ-

(DED 4564) Koḍ. bo:re 'different': Ta. ve:ṛu, etc. *ve:ṛ-

(DED 4546) Koḍ. bo:ṭi 'stake in centre of threshing floor round which the cattle are driven': Ko. ve:ṭḷ *ve:ṭ-

(DED 4547) Koḍ. bo:ṭe 'hunting': Ta. ve:ṭṭai, etc. *ve:ṇṭ-

(DED 4150) Koḍ. moṭṭī 'foot print': Ta. meṭṭu, etc. *meṭ-

(DED 3608) Koḍ. poṇṇï 'wife, female': Ta. peṇ, etc. *peṇ-

(DED 3623) Koḍ. poṟïk- 'to pick up': Ta. peṟukku, etc. *peṟ-

(DED 3600) Koḍ. poṭṭi 'box' : Ta. peṭṭi, etc. *peṭṭ-

(DED 3603) Koḍ. poṭṭï 'lie' : Ta. peṭṭu, etc. *peṭṭ-

(DED 3631) Koḍ. po:ḍi 'fear' : Ta. pe:ṭi, Ma. pe:ṭi, etc. pe:ṭ-

Koḍagu has only two forms retaining e in this environment.

(DED 3639) Koḍ. be:ḷe 'each of the halves of a seed that can be divided': Ka., Tu. be:ḷe, Te. be:ḍalu.

(DED 4503) Koḍ. beṭṭa 'big hill, mountain': Ta. beṭṭa, Ta. viṭam, viṇṭu, Ko. veṭm; beṭ, Tu. beṭṭu, Br. biṭ, buṭ

Both these items seem to have been borrowed from Kannada.

2.2.2. The following items come under the second category, i.e. *u > Kod. *o* when followed by *a*

(DED 3497) Koḍ. poḍea 'saree' : Ta. puṭaivai, puṭṭam, Ma. puṭa, puṭava, Ko. poṟv, Te. puṭṭamu *puṭ-

(DED 4076) Koḍ. moraḍ- 'to weep': Ta. mural, Ma. muraḷ, Ka. moral, Tu. mure, Te. morayu, Kol. moray-, Nk. moray, Go. mo:ri:-. Kui muru, Kuwi mu:ru:, Kur. murrna:, Malt. mure,? Br. mar- *mur-

(DED 4131) Koḍ. mo:ḍa 'cloud': Ta. mu:ṭam, mu:ṭṭam, Ma. mu:ṭal, Ta. mo:ḍa, Tu. mu:ḍa, mo:ḍa, Te. mo:ḍamu, *mu:ṭ-

2.2.3. The following items can be traced back to **i*/**u* alternation in PDr. :- *DED* 3543, 3554, 4092, 4093. Among the two alternative forms Koḍagu might have taken the forms which show *u* in PDr. This *u* is later changed to *o* when followed by *a*.

2.2.4. The following items come under the fourth category i.e., *o>o :-*DED* 3493, 3667, 3674, 3676, 3724, 3725, 3726, 3729. Besides these, there is one item left unexplained, viz. (*DED* 3834) Koḍ. *moṇe* 'calf of the leg, Ta. *maṇṇai*, Ma. *maṇṇu*. In this case Tamil, Malayalam and Koḍagu forms alone are given and Koḍagu *moṇe* is left unexplained here.

Appendix

(DED 381) Koḍ. ëḍate 'left': Ta. iṭam 'left side', Ma. iṭam' Ko. er. To. ōr, Ka. eḍa, Tu. eḍa, yada, Te. edama, Kol. edama-, Nk. ḍa:va, Pa. ḍebri, Ga. ḍebri, Go. ḍa;va:, Kui deba, Kuwi tebri

(DED 436) Koḍ. ëḷeë 'youth'. Ta. iḷam, iḷai, Ma. iḷa, Ko. eḷ, To. eḷ, eḷa' Tu. eḷa-, Te. lē;-, Kol. le:ṅga, Nk. le:ṅga Pa. iled, Ga. ile, Go. rai-, Kui leti, Kuwi liddi

(DED 449) Koḍ. ëraki 'eaves': Ta. iṟai, iṟappu 'inside of a sloping roof, eaves of a house', Ma. iṟa, Ka. eṟakil, Kui.? re:pa 'the lower slopes of a hill',

(DED 3543) Koḍ. poḷe, river': Ma. puḻa, Ko. pey, To. pa:w, Ka. poḻe

(DED 3554) Koḍ. porame 'outside': Ta. puṟam, Ma. puṟam, Ko, poranj, To, pīr-, Ka. poṟa, Tu. pıda, Te. peṟa

(DED 4092) Koḍ. moḷi 'subject of talk or song': Ta. muḻaṅku, Ma. muḻaṅṅuka, Ko. morv, ? To. mīḻ, Ka. moḻagu, Te. mrō:gu mro:yu, Ko. mud, Nk,.muṟ-

(DED 4093) Koḍ. moḷa 'cubit': Ta. muḻam, Ma. muḻam, Ko. moḻm, To. magoy, Ka. moḻa, Tu. mora, mura, moḷa, Te. mu:ra, mō:-, Kol. mu:ra, Pa. mu:ra, Kui miru, meḍu, Kur. mū:ka, mu:ka, Malt. múke, múki

(DED 3493) Koḍ. poḍa- 'to fluttur quickly to and fro': Ta. puṭai 'to winnow', Ko. poro-, To. purf-, Ka. poḍe, Tu. puḍe-, poḍe, Te. poḍucu, po:ṭu, Ga. po:ḍu

(DED 3667) Koḍ. poḍi 'powder, flour': Ta. poṭi, Ma. poṭi, Ko. poyṛ,? To. pīṛy, Ka. puḍi, Tu. poḍi,? Pa. por,? Ga. poddu:l

(DED 3674) Koḍ. poṭṭ- 'to burst with noise, explode': Ta. poṭṭu,, Ma. poṭṭuka, Ko. poṭ-, To. pïṭ, Tu. poṭṭu, Te. poṭlu, Pa. poṭ, Ga. poṭ

(DED 3676) Koḍ. boṭṭï 'round mark worn on the forehead': Ta. poṭṭu, Ma. poṭṭu, Ka. boṭṭu, Tu. boṭṭa, Te. boṭṭu

(DED 3724) Koḍ. poḷïdï, po:dï 'the act of doing pu:ja: to the arms and shooting after the monsoon': Ta. poḻutu 'time, opportunity, sun', po:ḻtu, po:tu, Ma. poḻutu, Ko. poṟt, To pïś, pośt, Ka. poḻtu, Tu. portu, Te. p(r)oddu, Kol. pod, Nk. podd, Pa. apoṭ 'that time', Go. porḍ

(DED 3725) Koḍ. poli 'to break (of a stick-like thing, tree): Ta. poḷi 'to chisel', Ma. poḷi, puḷakka, Ka. poḷḷu, Tu. poḷiyuni, Te. poḍucu

(DED 3726) Koḍ. poḷḷe-nellï 'paddy ear with no grain inside': Ta. poḷḷu 'empty glume or husk of grain', Ma. poḷḷu, To. wïḷ, Ka., Tu. poḷḷu, Te. pollu, Nk. polle:, Pa. pol, Go. pol-, Kui polgu, Kuwi poru:,? Malt. paṭso

(DED 3729) Koḍ. porï- 'to carry', pore 'a load': Ta. poṟu, Ma. poṟukka, Ko. por-, To. pïr-, Ka. poṟ, Tu: pude, Go. puhta:na:

(DED 4502) Ta. veṭi 'to crack, break, split, etc.', veṭippu viṭappu, viṭampu, viṭavu, viṭar; viṭu 'to be split, broken cracked' viṭai 'to separate', Ma. veṭi 'explosion, cracking, shot, gun', viṭar 'cleft', Ko. veyr 'gun'. Ka. bi:ṭe, bi:ḍi, bi:ḍu, bi:de 'chink, crack, crevice', Koḍ. boḍi 'act of shooting', Tu. beḍi 'gun', Te. viḍugu 'to expand, blow, blossom', bi:ṭa 'crack, cleft, split, chink, etc.'

FOOTNOTES

1. This is a revised version of a part of my M. A. thesis (Kothandaraman 1965). The data for the study have been collected mainly from the *Dravidian Etymological Dictionary* (*DED*). The *Tamil Lexicon* was consulted to verify some forms and meanings in Tamil.

I should thank whole-heartedly Professer T. P. Meenakshisundaran and Thiru N. Kumaraswami Raja but for whose help this study would have been incomplete.

2. For the development of these vowels, see Emeneau (mimeo.) (I am thankful to Prof. Emeneau for having kindly sent me a copy of the same.)

3. For detailed discussion, see Alternation i/u in Dravidian

4. See Appendix

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ALTERNATION I/U IN DRAVIDIAN

1. There are more than hundred items in *DED*[1] showing i/u alternation. All the Dravidian languages are involved in this alternation. In the case of i/u alternation there is another problem regarding i/e and u/o alternations in South Dravidian. When we deal with the alternation i/u we gain some new light in deciding the PDr. vowel quality in the case of i/e and u/o alternations.[2] It is discussed in detail in the later part of this paper.

2. In all the items under discussion i/u alternation is found in the radical syllable, which is of CVC- or VC- type. There are seven items which belong to the latter type.

2.1. i/u alternation in the radical syllables of VC- type :

Among the seven items we can state with certainty that i/u alternation has taken place in the following :

(DED 479) Ta. ukir 'finger nail' ; pa. geri ; Ga. gere ; etc.

(DED 492) Ka. usuku 'sand' ; Te. isuka, usuka ; kol. uska ; etc.

(DED 641) Pa. ūn- 'to swim' ; Konda in ; etc.

(DED 458) Ta. īcal 'winged white ants' ; Ma. īyal ; Te. usidi ; etc.

When we examine these instances we learn that i/u alternation takes place here before k, c and m. In all these four cases the initial vowel is i or u, regardless of the length.

In the following items we are not sure about the i/u alternation. Some of them are queried in the *DED* and the other forms except Tamil and Tulu, have suffered metathesis.

(DED 427) Ta. iṟu 'to draw' ;? Br. rūsing.

(DED 440) Ta. iṟavu, iṟāl 'prawn';? Tu. etti ; Te. royya ; pa. rēda ; kuwi. reja.

(DED 447) Ta. iṟuku 'to become tight' ; kui, ruhp-

All that we can say about these forms is that the following ṟ has something to do with the vowel change in the radical syllable.

2.2. i/u alternation in the radical syllables of CVC- type:

Except the seven items we have seen above, all other items belong to the CVC- type: Here the alternating vowels i, u in the radical syllables show an adjoining bilabial consonant or k, c or ṟ.

3. The environment in which the alternation takes place:

The i, u alternation takes place when preceded or followed by a bilabial, velar or c or ṟ. (It should be noted here that in Dravidian no root begins with ṟ and hence ṟ cannot precede the vowel concerned).

Eg. (DED 3554) Ta. puṟam 'outside' ; Ma. puṟam, piṟam ; Ko. poranj ; To. pir-; Ka. pora, pera ; Te. porugu, pera ; Kod. porame ; Tu. pida.

(DED 2641) Ta. tippai 'mound' ; Tu. tippe, tuppe ; Kui depa ; Malt. tube.

(DED 4071) Ta. muyal 'hare' ; Ma. muyal ; Ko. molm ; To. mu.s. ; Ka. mola ; kod. mona ; Tu. muyeru ; Kol. mi:te; Nk. mite ; Pa. muda ; Ga (Oll.) munde ; Go. (W.M.) molol; Konda morol ; Kui. mrāḍu; Kuwi (F) mrālu ; kur. muny ; Malt. munye ; Br. muru.

(DED 2646) Ta. timir 'to smear', tuvar; Ka. timir.

(DED 1467) Ta. kuy 'spicy seasoned curry' ; Te. kūra ; kol. kucce ; Nk. kucce ; Pa. kucca ; Ga. kuse ; Go. kusri; Konda kusa ; Kui kusa ; Kuwi kuza ;? Ta. kīrai (DED 1345)

(DED 1301) Kur. khimb 'to embrace' ; Br. khumb.

(DED 3064) Ta. nuṅku 'to swallow' ; Ko. nung- ; To. nug; ka. nungū ; Tu. ninguni ; kur. nunukhna ; Malt. nunge; Br. nughushing.

(DED 2175) Ta. cukkai, 'star' ; Ka. cukke, cikke ; Te. cukka ; Kol. sukka ; Nk. cukka ; Pa. cukka ; Go. sukkum ; Ko. suka ; Kui suka ; Kuwi huka.

(DED 457) Ta. īcal 'winged white ant' ; Ma. īyal p; Ka. īcal ; Te. isuḷḷu, usidi.

The following are a few examples where one and the same language has both the alternating forms :

(DED 1373) Te. ginju, gunju 'to pull, drag'

(DED 1390) Ta. giḍḍu, guḍḍ- 'shortness, smallness' Tu. giḍḍ, guḍḍ- 'small, short'

(DED 1479) Ma. kural, kiral 'brown'

(DED 2204) Ta. cuma, cim- 'to carry a burden'

(DED 4119) (a) Ko, mun, mind 'State of being before in space' Koḍ. munna, muppode 'infront, previous'

4. We have to assign this i/u alternation to PDr. itself so that we can explain that this feature is common to all the dialects. Bilabials and velar consonants have a tendency to change the front vowels into back. Therefore we can assume that in Pre-proto-Dravidian (Pre-PDr) the vowel in question was i and later it became u. The only objection to this is the environment c. Palatals have a tendency to palatalize a vowel and not to depalatalize. Therefore this assumption must be given up.

5. The only solution to this problem is to posit an intermediary vawel between i and u in the Pre-PDr. stage. Probably the phoneme was nearer to *u* (ï) which is known as *kurri-yalukaram* in Tamil.

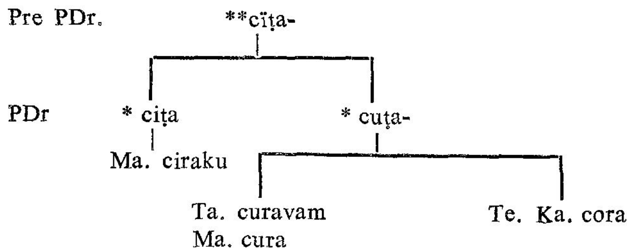
6. When there are i/e and u/o alternations among the South Dravidian Languages, the proto-form could be reconstructed (1) when the form contains only the radical syllable and no derivative suffixes are added to it, (2) when the derivative suffix begins either in i or u and (3) when the North Dravidian cognates are available.[3] When none of these requirements was available it was difficult to reconstruct the protoform.

By positing a central vowel as the Pre-PDr. phoneme for the i/u alternation in Dravidian, we are now able to solve some more problematic cases of i/e, u/o alternations. The item, *DED* 2234 can be taken as an example.

Ta. *curavam* 'shak' ; Ma. *ciraku*, *cura* ; Ta. *cora* Te. *cora*. In this case the Tamil form shows an *u* in the first syllable, Malayalam i and u whereas Telugu and Kannada show o. How can the vowel quality be decided? Here neither of the three criteria is available.

If i/u alternation is found in all the Dranidian languages along with i/e, u/o alternations, the PDr. vowel should be reconstructed only as i or u, not as e or o. This is warranted because we do not find any instance of e/u alternation in Dravidian.

Item 2234 may now be reconstructed as follows:



In all such cases we can explain i/e alterrations with the help of the alternation i/u. Ta. *kuru*, *ciru* can also be taken as examples for this kind of explanation.

FOOTNOTES

1. See appendix.
2. See i/e, u/o Alternations in South Dravidian
3. See i/e, u/o Alternations in South Dravidian

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APPENDIX

DED No. 479, 492, 427, 440, 447, 457,
465, 1357, 641, 1373, 1390, 1440, 1467,
1479, 1515, 1644, 1521, 1563, 1632, 1296,
1297, 1301, 1305, 1331, 1345, 2186, 2190,
2204, 2211, 2175, 2213, 2227, 2234, 2263,
2125, 2135, 2154, 2641, 2646, 2658, 2667,
2672, 2072, 2090, 2102, 2120, 3064, 3484,
3491, 3069, 3498, 3509, 3516, 3528, 3532,
3537, 3539, 3544, 3549, 3554, 3563, 3988,
3562, 3572, 3074, 3026, 3055, 3405, 3407,
3412, 3416, 3420, 3423, 3425, 3451, 3452,
3453, 3468, 3471, 3966, 3970, 3973, 3975,
3977, 3978, 3980, 3429, 3432, 3433, 3436,
3440, 3445, 3446, 3449, 3985, 3988, 3989,
3995, 4010, 4018, 4071, 4087, 4092, 4093,
4119, 4041, 4146, 4419, 4457, 4459, 4460,
4464, 4482, 4491.

I/E, U/O ALTERNATIONS IN SOUTH DRAVIDIAN

1. The PDr. Syllabic structure is $(C)^1\ V^1\ C^2 - V^2$ or its extended types, wherein the etymological boundry occurs between C^2 and V^2. "V^1 stands for any one of the five short vowels, Viz. *i, e, u, o, a* and V^2 stands for any one of the phonemes *i, a, u.*"[1] V^1 is the radical vowel and V^2 forms part of the derivative suffix.

When V^1 is *a*, whatever may be the following vowel there is no problem. When V^1 is any one of the vowels *i, e, u,* and *o,* the following vowel has to be examined in order to determine the vowel quality in the parent language.

When V^1 is followed by a high vowel (*i, u*), *i/e, u/o* alternations do not take place. If, on the other hand, it is followed by an open vowel (PDr. **a*)[2] the alternations do take place.

2. When V^2 is *a*, V^1 is invariably *i* or *u* in Tamil, Malayalam and *e* or *o* in Telugu, Kannada. Bh Krishnamurthi has briefly diagrammed this situation as follows:

PDr.	Ta. Ma.		Te. Ka.	
	*-i, *-u, *-ø	*-a	*-i, *-u, *-ø	*-a
*i	i	i	i	
*e	e		e	e
*u	u	u	u	
*o	o		o	o
*a	a	a	a	a

***i > i in Ta. Ma. Te. Ka. :**

(DED 366) *iṭi : Ta. Iṭi 'to break, crumble'; Ma. iṭi-; Ka. iḍi; Te. iḍiyu.

(DED 375) *iṭ- : Ta, iṭu 'to place, deposit'; Ma iṭu- (Ka.) Ka. idu; Te. Iḍu

(DED 420) *il : Ta. il 'house'; Ma. il; Te. illu

***e > e in Ta. Ma. Te. Ka. :**

(DED 2825) *teli: Ta. teḷi to become clear' Ma. teḷi (yuka) Ka. tiḷi- (*teḷi); Te. tali (yu)

(DED 1614) *keṭ- A Ta. keṭu 'to perish, decay'; Ma. keṭu Ka. keḍu ; Te. cedu

(DED 691) *ey : Ta ey 'to discharge arrows'' Ma. eyyuka Ka. esu; Te egucu

***u > u in Ta. Ma. Te. Ka. :**

(DED 526) *utir; Ta. utir 'to drop off'; Ma' utiruka; Ka. udir

(DED 1487) *kuruṭ-: Ta, Kuruṭu 'blindness'; Ma. Kuruṭu; Ta, kuruḍu; Te, g(r)uḍḍi

(DED 516) *uṇ : 'Ta. uṇ 'to eat'; Ma. uṇṇuka; Ka. uṇ; Te. ūṭu

*** o > o in Ta. Ma. Te. Ka. :**

(DED 854) * oḷ - : Ta, oḷi 'light'; Ma. oḷi; Ka. oḷa

(DED 1784) *koḷ-; Ta. koḷu 'flourishing, prosperous; fat'; Ma. koḷu; Ka. koḷvu; Te. krovvu

(DED 1772) *kol: Ta. kol 'to kill'; Ma. kolluka; ka. kol; Te. kollu

3. In Tamil and Malayalam *e* and *o* fell together with *i* and *u*, when followed by the vowel *a*. In Telugu and Kannada *i* and *u* fell together with *e* and *o* in the same environment.

Examples : *nil: Ta. nilai 'to remain' : Ma. nilekka; **Ka.** nelasu; Te. nelayu

* e *pet-: Ta. pira 'be born'; Ka. per; Ma. peruka; Te. pettu ; Ta. peru

* u: *mun: Ta. munnu 'to get, to join, ; Ma. munayuka ; Te. monayu ; Ka. mone

* o : *poru : Ta. poru 'to reach, join' ;Ma. poruka; Te' porayu; Ka. pore.

4. How to decide the quality of the vowel in the initial syllable?

Bh. Krishnamurti has set up two broad environments for the purpose of discovering the vowel quality[3].

Environment 1: "Where the radical vowel occurs in closed syllables, i.e., when the radical syllable is (C)V̆ C or (C)V̄ C: the heavy base alternates regularly with the light base (short vowelled base) when vowel derivatives follow........."

Environment 2. "Where the radical vowel occurs iu open syll ables with *i* or *u* beginuing with the derivative suffix." The vowel occuring in any one of these two environments can be taken to represent PDr.

In addition to this there is one more helpfnl procedure. When two or more geographically distant or historically uncon nected languages show the same vowel quality it could be taken to represent the proto-language. Therefore the evidence of the non-literary languages of Central Dravidian (CDr) and North Dravidian (NDr) may be found useful in tracing the PDr. radical vowel quality.

Examples :*e: Ta. iranku 'to descend, bend' ;Ma. irannuka, irakkuka; Te. eragu; Ka. eragu; Kur. ett-; Malt. et-

* u: Ta. tura 'to leave, give up'; Te. toragu; Ka. tore; Tu. torepuni; kui tuhpa ; Jruva jurpa

If *i/u* alternation is found in all the Dravidian languages along with these *i/e* and *u/o* alternations, the PDr vowel should be reconstructed as *i* or *u* and not *e* or *o*.[4]

5. In this context, it is worth mentioning that the following changes are peculiar to Kannada and Tulu.

$$\left.\begin{matrix} *e \\ *o \end{matrix}\right\} > \left\{\begin{matrix} i \\ u. \end{matrix}\right. \quad \text{(in Ta., Tu.)}$$

Eg. Ta. Kori 'sheep; Ka. kuri; Tu Kuri'
Ta. koti 'to boil'; Ka. Kudi; Tu. kodi, kudi

6. When two consonants intervene between the radical and suffixal vowel we find many cases where the radical vowel remains unaffected.

T. N. Sreekantaiya states 'when two consonants intervene the initial vowel seems to get a sort of protection; the affecting vowels recede further from it and becomes powerless ...."[5] He has given the following examples:

Ta.	tiṅkaḷ	Ka.	tiṅgaḷ	'moon'
	piḷḷai		piḷḷe	'Child'
	villai		bille	'a disc'
	kuppai		kuppe	'a heap'
	kuṟṟam		kutta	'sickness'

He has also noted the exceptions to this rule.

Ta.	kuppam	Ka.	koppa	'hamlet'
	muṭṭai		moṭṭe	'egg'
	muṉṉai		monne	'the day before yesterday'
Ta.	mullai		molle	'a variety of flower'
	puṉṉai		ponne	'calophyllum inophyilnm'

Burrow too has pointed out these exceptions.

7. The alternations *i/e, u/o* take place when the following vowei (V^2) is a derivative suffix. There is no change in the case of regular inflexion.

Eg. Ta. em 'our': em-akku 'to us'
Ka. nim 'your': nim-age 'to you'

8. The alternations *i/e, u/o* take place in Koḍagu and Tulu also though in the latter it is not fully developed. They

fall into the Telugu, Kannada group, i. e. *l (*a* > *e* and *u (*a*>*o*.

Eg. (DED 400) Koḍ. era - 'to beg'; Tu. errvu ; Ta. ira ; Ma. irakkuka ; Ka. ere, era ; Te. eravu[6]

In the following three examples, we find *i* instead of *e* in Koḍagu when followed by a Koḍagu *a:*

(DED 2132) Koḍ. cirate 'lespard'; Ta. ciṟuttai ; Ka. ciṟate; Te. ciṟuta

(DED 1613) Koḍ. giḍa 'plant' ; Ta. ceṭi ; Ma. ceṭi ; Ko. giṟv ; Ka. giḍa, giḍu ; Te. ceṭṭu ; Tu. giḍa ; Nk. seṭt

(DED 353) Koḍ. ija 'trouble' ; Ta. ikal 'enmity', ical ; Ma. ikal, isal ; Tu. ija (Ta. ici 'to torture, trouble')

In the case of the first set, the vowel in the second syllable is most probably *u* rather than *a* and hence there is no change from *i* to *e*. In that case the vowel *u* in the second syallable might have changed into *a* only after the change *i* > *e* is finished.

The Koḍagu form *giḍa* is probably a borrowing from Kannada. The vowel **e* in the radical syallble became *i* in Kannada perhaps due to a following high vowel. This kind of assimilation, i. e. vowel harmony is a predominant feature in Kannada.

There is one more form left unexplained. This is rather difficult to explain unless the Tamil form *ici* is found related to kod. *ija*. *DED* does not give the Ta. form *ici* as a cognate in this set. The word *ici* is used in Spoken Tamil (Trichy and Tanjore districts), meaning 'to torment, to torture, to trouble.' If this form is agreed as a cognate for this set, we can reconstruct **ici* as the proto-form. Now we can explain that *i* is preserved in the radical syllable due to the following *i*.

9. The Tamil Lexicon gives a number of words showing *e* and *o* when followed by *a*. Most of them can be explained though not all.

(i) The rule, *e, o [a>i, u* in Tamil does not cover the onomatopoetic words.

Eg.	kora kora	'rumbling'
	pora pora	,,
	ceṭa ceṭa	,,

It is worth mentioning here that *i* and *u* become *e* and *o* respectively when followed by *a* in Spoken Tamil.

(ii) If one of the geminated consonants between the first and the second syllable is lost *e, o* in the first syllable remain as they were before the loss of consonant.

Examples : cevaṟiyāṭu 'sheep'; cevaṟi - (< *cemaṟi < **cemmaṟi.

peṭai 'female of birds'; peṭṭai > peṭai

(iii) When *a* in the second syllable alternates with *u* the *e* in the radical syllable does not become *i*.

Examples : neraṭu, neruṭu 'to be rough'; pokaṭi, pokuṭi, povuṭi 'a kind of ornament'

(iv) The *e* in the initial syllable does not become *i* when preceded by *ñ*.

Examples : ñemar 'to spread'; ñemal 'to wander'; ñemal 'dry leaf'; ñemaṉkōl 'balance, steel-yard'

We are not sure about the vowel after a palatal consonant, whether it is *a* or *e*. No form is found in Tamil in the pattern *ñō-Ca-*, (C stands for any consonant).

(V) There are plenty of forms which show *i* and *e*, and *u* and *o* simultaneously.

Examples : koravai, kuravai 'group song, a kind of play in Sangam period'.

toraṭu, turaṭu 'crook of iron or wood'

komaṭṭu, kumaṭṭu 'to vomit'

This alternation may be due to dialect mixture.

(vi) There are some more forms in Tamil showing *e* in the first syllable when there is an *a* in the second syllable. At present we are not in a position to explain them. For instance, Naṟṟiṇai, the old Tamil classic gives the form *neṭ-alai* 'a kind of stork' (verse 211) and Tolkāppiyam gives the form *keṭavaṟal* 'a kind of women's game.' (Collatikāram 319).

(vii) The Tamil Lexicon gives a few more forms which cannot be treated under all the six heads shown above. These forms are undoubtedly borrowings. For instance Tamil Lexicon gives the forms *cekam* 'world', *jepam* 'meditation', etc, which are borrowed from Sanskrit.

10. Malayalam gives some forms where the *i* in the radical syllable alternates with *e*, and *u* with *o*. For instance we have the following forms:

i alternating with e : iṭem, eṭam 'left side' ; ila, ela 'leaf' ; cila, cela 'a few, some' etc.

u alternating with o : kuṭa, koṭa 'umbrella' ; kuṭam, koṭam 'pot'

This alternation may be due to dialect mixture.

Malayalam has some forms showing *e* in the radical syllable after *ñ*.

Examples: ñeṭa 'sound of falling, crashing trees' ; ñeral 'Calyptranthes Caryophyllifolia'.

Here we do not know whether the radical vowel after *ñ* is *a* or *e*.

11. In Kannada we find a number of words showing *i*, *u* and also *a* in the second syllable corresponding to Tamil *u* and *i*. In such cases *i*, *u* do not become *e*, *o* even when they are followed by an *a*.

Examples: (DED 1613) *keṭ-; Ka. giḍa, giḍu, 'plant as of chilly' Ta. ceṭi; Ma. ceṭi, etc.

(DED 1379) *kuṭ-; Ka. guḍil, guḍalu 'hut with a thatched roof'.

(DED 1383) *kuḷ-; Ka. kuḍite, kuḍute, kuḍate 'palm of the hand' esp. hollowed or held as a cup; To. kuḍy 'pit'

The Tamil forms *kuḻi* 'pit', *kuḻivu* 'hollowed or held as a cup' can be connected with the item No. 1383 in *DED*.

12. **Summary** : The alternations *i/e* and *u/o* take place in Ta., Ma., Ka., Te., Tu., and Koḍ. The environment is (PSDr. - Ca, where C stands for any consonant. In a few cases we have a sequence of consonants (CC) instead of a single consonant (C), For instance Kannada has *ponne* PSDr **punnay*). When we have *i/u* alternation in all the Dravidian languages along with *i/e* and *u/o* alternations in an item, the PDr vowel in that case should be *i* or *u*, not *e* or *o*.

FOOTNOTES

1. **Bh. Krishnamurthi**, *Telugu Verbal Bases, A Comparative and Descriptive study* (page 111), Univ. Cal., Berkeley. 1961.

2. The correspondence Ka. -ai, Ma. -a, Te. -a Ka. -e finally may be reconstructed as a sequence of *ay in PSDr. Therefore if the Kannada forms show -e in the final position this should be interpreted as beginning with an *a*.

3. See *Telugu Verbal Bases,* page 114.

4. See "Alternation i/u in Dravidian" for detailed discussions,

5. T. N. Sreekantaya, "The mutation of i, u, e and o in Kannada." *8th All India Oriental Comference, pp 769-800,* 1925.

6. The following items fromthe *DED* are further examples for this:

400, 450, 557, 559, 600, 2211, 2667, 3043, 3044, 3049, 3483, 3493, 3497, 3531, 3714, 4053, 4074, 4076, 4119, 4449, 4503.

CONCEPT OF ACAI IN TAMIL PROSODY

(A Transformational Approach)

In any prosody it is a usual practice to analyse a line of a verse in terms of foot.[1] In certain languages such as English, Sanskrit, etc. the foot is analysed in terms of syllables. In Tamil Prosody the foot is analysed in terms of what is called "*acai*" and the acai is defined and analysed in terms of syllable. The concept of acai is unknown to the Sanskrit and English Prosodies. The main purpose of this paper is to explain what is acai. For this I have applied the Transformational technique since I find it more convenient and helpful.

Generally speaking, acai is a prosodical unit which composes foot and which is composed of syllables. In principle, a foot can have upto four acais in Tamil Prosody. The four-acai-foot is very uncommon whereas the other three kinds are quite common in the Tamil verses. The foot can be explained by such a rule as follows:

R.1. Foot —> $acai^{4}$

This rule tells us that a foot can be composed of a single acai, two acais, three acais or four acais. On the basis of the number of acai in a foot we have four kinds of foot in Tamil Prosody.[2] They are called as follows:

1. ōracaiccir 'a foot with a single acai'
2. iracaiccīr 'a foot with two acais'
3. mūvacaiccīr 'a foot with three acais'
4. nālacaiccīr 'a foot with four acais'

As already stated, acai is composed of syllable(s). Before analysing acai, it is convenient to classify acai and the basis for such classification will be obvious when they are defined later in rules 3 and 4.

$$\text{R.2. acai} \longrightarrow \begin{Bmatrix} \text{nēr} \\ \text{nirai} \end{Bmatrix}$$

This rule classifies acai into *nēr*, a kind of acai and *nirai*, another kind of acai.

The length, the position, and the combination of vowels are the important aspects to be taken into account while defining nēr acai and nirai acai.[3] The following rule defines nēr acai.

$$\text{R.3. nēr} \longrightarrow \begin{Bmatrix} \text{kuṟil}\ \# \\ \text{kuṟil} + \text{C} \\ \text{neṭil} + (\text{C}) \end{Bmatrix}$$

By *kuṟil* the Tamil Prosody means any short open syllable and by *neṭil* any long open one.[4] C is a consonant, the C within brackets is an optional item and # is a pause between adjacent feet. Rules 5 and 6 define kuṟil and neṭil respectively. The possible sequences that can be obtained by the rule 3 are given below with examples.

1 kuṟil #	e.g.	ḻi
2 kuṟil + C	e.g.	ve + ḷ
3 neṭil	e.g.	ā
4 neṭil + C	e.g.	vē + l

It is possible to consider the four sequences as four classes of nēr acai; but such classification is not made here, since it is not found necessary for the analysis of Tamil Prosody. To put it more clear, in different contexts in Tamil Prosody there is need to refer to nēr acai; and nirai acai, but, except here, there is no need to refer to kuṟil # , kuṟil + C, etc.. Therefore a further classification of nēr acai is not deliberately made. A similar explanation holds good for the four sequences of nirai acai, too.

The following rule defines nirai acai.

R.4. nirai ⟶ { kuṟil - kuṟil - (C) / kuṟil - neṭil - (C) }

The possible sequences that can be obtained by the rule 4 are given below with examples.

1 kuṟil - kuṟil		e.g.	ve - ṟi
2 kuṟil - kuṟil -	C	e.g.	ni - ṟa - m
3 kuṟil - neṭil		e.g.	cu - ṟā
4 kuṟil - neṭil -	C	e.g.	vi - ḷa - m

As already mentioned the kuṟil and neṭil are defined in the following rules.[5]

R.5. kuṟil ⟶ (C) - V̌

R.6. neṭil ⟶ (C) - V̄

The sequences that the rules 5 and 6 give are the following.

1 C - V̌ 2 V̌

3 C - V̄ 4 V̄

Since the following rules are going to tell us what C,V̌ and V̄ are, for them no examples are given here.

R.7. C ⟶ { k,c,ṭ,t,p,ṟ / ṅ,ñ,ṇ,n,m,ṉ / y,r,l,v,ḷ,ḻ. }

In rule 7 the consonants are given under three classes for some reason a discussion of which is not our present concern while dealing with acai.[6]

R.8. V̌ ⟶ a,i,u,e,o

R.9. V̌ ⟶ { ā,ī,ū,ē,ō / ai,au }

In rule 9 *ai* and *au* are given under a separate class because they are treated as long vowels in the traditional grammars of Tamil, even though they can be treated as *ay* and *av*.[7]

These rules might clearly explain what is acai. In the traditional Prosody of Tamil, the oft-cited examples we find for acai are *veri, curā, niṟam, viḷām, āḻi* and *veḷvēl.*[3] The first four are the examples for the four sequences of nirai acai whereas the other two are the examples for the four sequences of nēr acai. Let us see how the rules explain them.

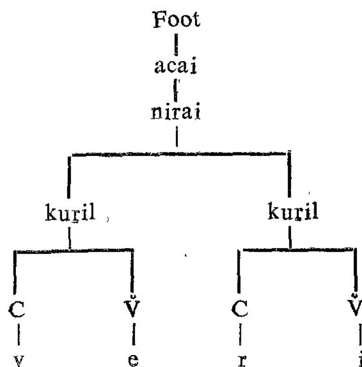


Fig. 1

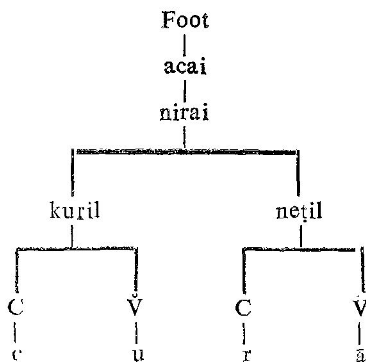


Fig. 2

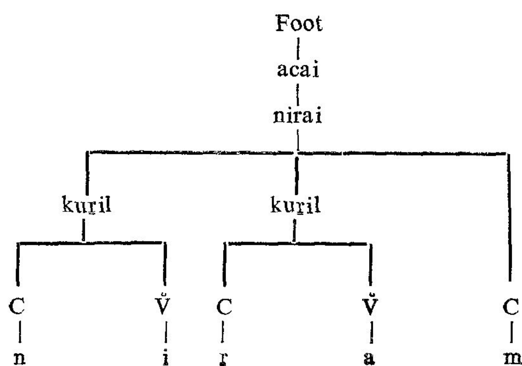

Foot
acai
nirai
kuṟil
kuṟil
C
V̆
C
V̆
C
n
i
r
a
m

Fig. 3

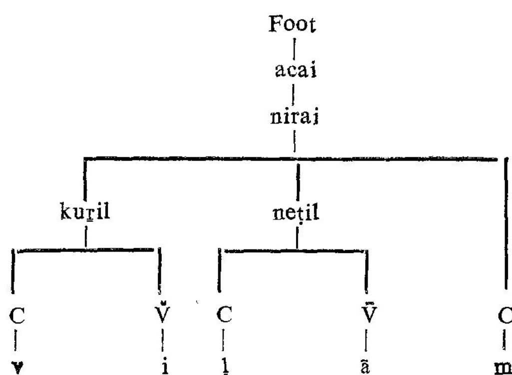

Foot
acai
nirai
kuṟil
neṭil
C
V̆
C
V̄
C
v
i
ḷ
ā
m

Fig. 4

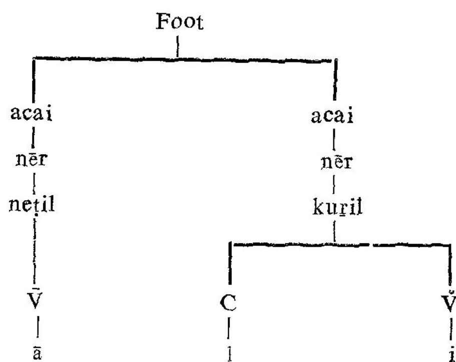


Fig. 5

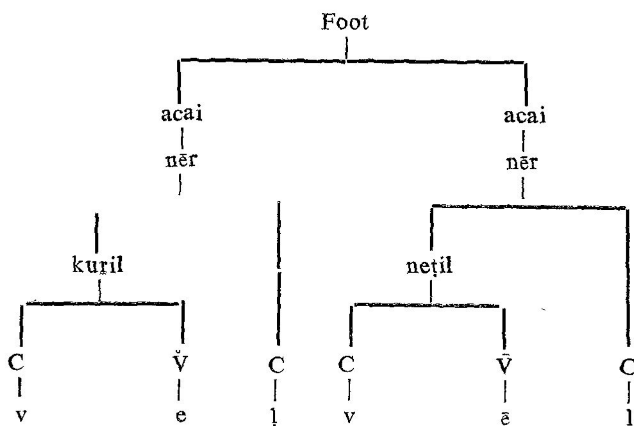


Fig. 6

The rules that are involved in generating the Fig.1. for example, are given below with the derivational history.

Foot (F)			
acai			R.1.
nirai			R.2.
kuṟil	+	kuṟil	R.4.

C + V̌ + kuṟil	R.5.
C + V̌ + C + V̌	R.5.
v + V̌ + C + V̌	R.7.
v + e + C + V̌	R.8.
v + e + ɪ + V̌	R.7.
v + e + ɪ + i	R.8.

The rules we have proposed here can generate not only all the examples of acai, but also all the feet found in any verse in Tamil. If the foot (F) dominates a single acai as in figures 1-4, then it is called ōracaiccīr. If it dominates two acais as in figures 5 and 6, then it is called īracaiccīr. As we observed already the foot (F) can dominate upto four acais.

Now it might be clear what is meant by acai in Tamil Prosody. It is totally erroneous and misleading to equate acai with the English syllable. It is also misleading to equate Sanskrit laghu for nirai acai and guru for nēr acai. The concept of acai is quite peculiar to Tamil and it is foreign to Sanskrit and English. To put it in the language of Transformational theory, acai forms an intermediary node between foot and syllable in Tamil Prosody; whereas there is no intermediary node between foot and syllable in languages such as Sanskrit and English.

It must be mentioned here that the Tamil Prosody has sucessfully invented a technique with which a line in a verse can be scanned according to the auditory reality and in an unambiguous way. That is, if a line in a verse is properly read and if the line is properly heard by a prosodist with a good ear training, then there is only one way of scanning the line which might be reasonably considered the right way.[10] As far as the scanning of a line is concerned, the Tamil Prosodists have properly understood the actual system involved in the composition of a line and they have most systematically explained how to scan a line. But their classification of stanzas, verses and supplementary verses is very obscure and the study of what is called *toṭai* is rather incomplete. However, there are a number of areas in Tamil Prosody with challenging problems where further research is obviously needed.

FOOTNOTES

1. There is enough evidence to belive that the analysis of a line in terms of foot is a later invention prior to which a line was analysed in terms of syllable. The concept of foot was born only when the pause between adjacent feet was recognized.

2. Apart from the classification made on the basis of the number of syllables in a foot, there are two other classifications of which one is made on the basis of the ending acai of a foot and the other on the basis of their essential use in the verses such as *venpa*, *akaval*, etc.

3. A kuril cannot have the ner status when it is immediately followed by another kuril or by a netil; whereas a netil can have the ner status regardless of the following kuril or netil. It may be noticed here that a kuril or a netil is a ner acai in certain positions and it is a member of nirai acai in certain other positions and both the positions are perfectly predictable.

4. Any kuril can be taken for a short syllable, but the converse is not true. Similarly, any netil can be taken for a long syllable, but the converse is not true. To be more specific, kuril and netil do not include any close syllable.

5. In a syllabic sequence, the literary dialect of Tamil does not allow a consonant cluster to precede a vowel. In Tamil, the word *pāyntān̠* has to be analysed as *pāyn-tān̠*, never as **pāy - ntān̠*. The syllabic pause which is a perceptible reality of a language, whether it is a written one or a spoken one,.is an essential criterion for the syllabic analysis. Obviously, the syllabic pause in *pāyntān̠* is found to occur between *pāyn*-and - *tān̠*, whereas in *paṭṭu* it is found to occur between *paṭ* - and *tu*. Notice that in a syllabic sequence the vowel is not preceded by a consonant cluster.

6. The consonants are classified as 1 vallin̠am 'the plosives', 2 mellin̠am 'the nasals' and 3 iṭaiyin̠am 'the consonants with vowel qualities'. This classification is found to be useful

in prosody, especially when dealing with *etukai* a sort of initial rhyme.

7. For a detailed discussion of ai and au, see "A Note on ai and au in Tamil', in *Studies in Tamil Linguistics*.

8. Notice that āḷi is the example for two kinds of nēr acai and veḷvēl for the other two kinds of nēr.

9. Dr A. Chidambaranatha Chettiar has mistaken acai for the English syllable.

10. To my knowledge, there is a particular way to read or recite a particular verse and the way does not basically differ from person to person. Scanning a line is actually an accurate description of what is called *ocai*, a prosodical sound pattern that exists and can be perceived in that line. It is true, in certain stanzas, a line can be found to have a few different ways of readings. In such cases different *ōcais* have converged. That does not mean that any line can be read in hundred different ways. In a sense, the convergence of *ocai* is comparable with certain constructionally ambiguous sentences yielding different readings. In short, scanning a line is an attempt to discover the rules involved in the prosodical composition which is responsible for the ocai in it, not a convenient prosodical manipulation. In this paper, an attempt is made to show that such rules can be discovered.

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TWO DIFFRENT TRADITIONS IN DISCUSSING THE LINE IN TAMIL PROSODY

The line in Tamil prosody is analysed and classified in two different ways.

1. A line may be analysed in terms of *eḻuttu* which technically means a syllable and classified accordingly.
2. It may be analysed in terms of *cīr* 'foot' and classified according to the *cīr* it contains. Tolkāppiyar speaks about both the traditions and he seems to prefer the latter one. According to Tolkāppiyar a normal line is supposed to contain four feet.[1] When he speaks about a line being analysed in terms of *eḻuttu*, he aptly and carefully employs the phrases *kuṟaḷaṭi*, *cintaṭi*, *ṉeraṭi*, *neṭilaṭi* and *kaḻineṭilaṭi*.[2]

Here one can easily notice the system involved in the classification of lines. A line with normal length is called *nēraṭi*, A line which is shorter than this is called *cintaṭi* and the shortest is called *kuṟaḷaṭi*. A line which is longer than the normal one is called *neṭilaṭi* and the longest is called *kaḻineṭilaṭi*. Relatively and conventionally the normal length was decided and from that median the other limits seem to have been decided. The word *nēr* means 'straight forward'. Generally in Tamil verses most of the lines are found to contain four feet . This is the reason why Tolkāppiyar says

nāṟcīr koṇṭa taṭiyeṉap paṭumē (Tol. Cey, 31)

'That which contains four feet is called a line'

When compared to the normal line or *nēraṭi* the line called *cintaṭi* is shorter, the line called *kuṟaḷaṭi* is the shortest, the line called *neṭilaṭi* is the longer and the line called *kaḻineṭilaṭi* is the longest.

Even though Tolkāppiyar presents the view that the line can be analysed and classified on the basis of *eḻuttu*, he does not follow that view and he analyses the line on the basis of *cīr* or foot. When defining the normal line or *nēraṭi* he defines it on the basis of *cīr* and not *eḻuttu*. Elsewhere when he refers to lines he employs the phrases *aiñcīr aṭi*, *arucīr aṭi* and *eiucīr ati* which mean five foot-line, six foot-line and seven foot-line respectively.[3] Besides, when defining *vañci* line he says that *vañci* line contains usually two feet and sometimes three feet too.[4] Here it must be noticed that Tolkāppiyar defines *aṭi* in terms of *cīr* and not *eḻuttu*.

When dealing with the line or *aṭi*, the author of Yāpparuṅkalak kārikai defines line on the basis of *cīr*.[5] The commentator of Yāpparuṅkalak kārikai when interpreting one of the eight *vaṉappu* namely *iḻaipu* presents the view that the line can be analysed in terms of *eḻuttu*.[6] Also in Yāpparuṅkalam we find the line being defined in terms of *cīr* and in the commentary we find the other view presented.[7]

Later works such as Ilakkaṇa viḷakkam, Muttu vīriyam, Toṉṉūl viḷakkam and Vīracōḻiyam present both views but all of them prefer to define the line on the basis of *cīr* and not *eḻuttu*.

Yapptikāram, a recent work on Tamil prosody, rightly distinguishes the two traditions. Pulavar Kuḻantai, the author of Yāppatikāram names them *kaṭṭaḷai aṭi* and *cīrvakai aṭi*.[8] By *kaṭṭaḷai aṭi* he means the line defined on the basis of *eḻuttu* and by *cīrvakai aṭi* the line defined on the basis of foot. It is to be appreciated that the author has carefully distinguished these two views, but the term *kaṭṭaḷai aṭi* is somewhat misleading. In Tamil prosody *kaṭṭaḷai* is used in a strict sense. *Kaṭṭaḷai* means strict order. The author Pulavar Kuḻantai has chosen the word kaṭṭaḷai from the prosodical terms *kaṭṭaḷaikkalitturai*, a kind of verse composed observing very strict rules and *kaṭṭaḷaik kalippā* another kind of verse composed observing strict rules. In these verses the beginning *acai* of the verse determines the number of *eḻuttu* of that line. The *kaṭṭaḷaik kalitturai* line when beginning with *nēracai* should contain exactly 16 syllables and when beginning with *nirai-*

yacai it should contain exactly 17 syllables. Similarly the *kaṭṭaḷaik kalippā* line when beginning with *nēracai*, should contain 11 syllables and when beginning with *niraiyacai*, it should contain 12 syllables. When this kind of rigid rule applied regarding *eḻuttu* of a line, that line can be reasonably called *kaṭṭaḷaiyaṭi*. Regarding the view that the line can be analyzed and classified on the basis of *eḻuttu*, the situation is different. For instance, a line containing 10 - 14 eluttu 'syllables' is called *nēraṭi*. There is no reason to call this *kaṭṭaḷaiyaṭi* since the length, measured in eluttu is only defined within a range, i.e. 10 - 14 *eḻuttu*. It might be well suggested that *eḻuttuvakaiyaṭi* like *cīrvakaiyaṭi* is preferable to *kaṭṭa ḷaiyaṭi*.

When examining all these facts the following points might be made clear. Regarding the line we find two views in Tamil Prosody, i, e., 1. The line may be analysed and classified on the basis of the *eḻuttu* or syllable the line contains and 2. the line may be analyzed and classified on the basis of the *cīr* 'foot' the line contains. According to the former view the lines are classified as 1 *kuraḷaṭi* 2 *cintaṭi* 3 *nēraṭi* 4 *neṭilaṭi* and 5 *kaḻineṭilaṭi*. According to the latter view the lines are classified as 1 *irucīraṭi* 'two-foot line', 2 *muccīraṭi* 'three-foot line,' 3 *nārcīraṭi* 'four-foot line', 4 *aiñcīraṭi* 'five-foot line' 5 *arucīraṭi* 'six-foot line' and 6 *eḻucīraṭi* 'seven-foot line'. It is worth mentioning here that Tolkāppiyar seems to be of the opinion that the seven-foot line is the longest one in Tamil Prosody.[9] Tamil prosodical works have preserved both the views regarding line but they all preferred the latter one. The later prosodists have erroneously employed the terms *kuraḷaṭi* to mean *irucīraṭi*, *cintaṭi* to mean *muccīraṭi*, *nēraṭi* to mean *nārcīraṭi*, *neṭilaṭi* to mean *aiñcīraṭi*, and *kaḻineṭilaṭi* to mean *arucīraṭi* and the lines longer than that. Thus the two traditions have been mixed and confused to a certain extent. The *kaṭṭaḷayaṭi* with reference to *kaṭṭaḷaik kaḷitturai* and *kaṭṭaḷaik kalippā* are no doubt, latter developments. However the *kaṭṭaḷaiyaṭi* might be considered as a development of the former view, that the line can be analysed on the basis of *eḻuttu*. It should be noticed here that in both the views the line is chosen as a unit for

further analysis. According to the first view the shortest line contains four letters and the longest line twenty letters. According to the second view the shortest line contains two feet and the longest line seven feet. The prosodists who hold the first view seem to recognize cir too and cir is said to have upto five *eḻuttu* and some times six *eḻuttu* in *Vañci* Verse.[10]

The merits and demerits of the two views:

According to the first view the *eḻuttu* is taken as a unit to analyse a line. According to the second one the foot is taken as a unit to analyze a line. The foot is further analysed in terms of acai and the acai in terms of *eḻuttu*. The second approch goes much deeper providing more details than the other one. Maybe, for this reason the second view is more welcome and widely accepted. Here one is tempted to assume that the line was analysed on the basis of *eḻuttu* before the invention of foot and *acai*. The earlier view was carefully preserved and presented in all the prosodical works. Later on, the foot and *acai* were invented and the line was more effectively and more scientifically analysed in terms of foot, *acai* and *eḻuttu*. In the first view, the details of foot and *acai* are missing, the levels of line, foot and *acai*, and the caesurae of foot and *acai* are not recognized and *taḷai*, 'the relationship between feet' is not considered; whereas in the second view we find these explicitly dealt with. It may be fairly clear now why all the prosodical works preferred the second view.

Classification of the line:

As explained already, the line may be classified on the basis of *eḻuttu* or on the basis of foot or *cir*, From another point of view, the line is classified on the basis of *taḷai* 'the relationship (between two adjacent feet) that it shows' or on the basis of the metre wherein it appears. For instance, a line with *Veṇtaḷai* is called *veḷḷaṭi*, a line with *vañcittaḷai* is called *vañciyaṭi* and so on.[11] A line which appears in *akaval* verse, even when it contains

other *taḷai* along with *akavaṟ ṟaḷai* is called *akavalaṭi* because it appears in *ākaval* metre. This is the case with *kali* and *vanci* metres but *veṇpā* metre having *taḷai* peculiar to itself dees not permit a *taḷai* proper to other metres. That is to say, *veḷḷati* is a line which contains only *veṇṭalai* and it appears in *veṇpā* metre. It should be noted here that no attempt is made to classify the line on the basis of *acai* that the line contains.

Length of a line:

Let us deal with the line in terms of foot, *acai* and *eḻuttu* and not by *eḻuttu* alone. The line is the higher level unit when compared to foot, *acai* and *eḻuttu*. It might be easily understood that a line must contain at least two feet which is the shortest line in Tamil prosody. It is difficult to state which is the longest line in the field of Tamil verse. However, Tolkāppiyar seems to hold the view that the seven-foot line is the longest one.[12] Yāpparuṅkalam states that the ten-foot line is the longest one[13] whereas yāpparuṅkalakkārikai does not prescribe the maximum limit.[14] Yāpparuṅkalak kārikai gives the impression that the line may be of any length.

These three views (that the seven-foot line is the longest one, that the ten-foot line is the longest one, and that the longest line varies according to the poet's inclination) must be carefully examined. In order to discuss these views, we have to define the line in an unambiguous way. There are two deciding factors in defining a line: the *etukai* that may take place between two or more lines, and the 'caesura' that takes place between two lines. Since there are verses in Tamil without any *etukai* at all *etukai* cannot be taken as the prime deciding factor. The most reliable factor is the caesurae. The fact that the pause between lines is greater than the pause between feet is noticeable in oral. The duration between two line-pause is occupied by what is called 'line'. The duration can be prolonged according to the inclination of the poet, the abliity to memorise or extemporize and such

factor as breath control. How far can the duration of the line be prolonged? The answer to this question may lie outside the scope of prosody.

Without a proper understanding of line some poets and prosodists seem to have considered that a line can be composed with an infinite number of feet simply by not availing themselves of the so called *ati etukai* 'line rhyme'. Tolkāppiyar has decided the maximum limit of a line on empirical grounds. In his period he has observed verses with seven-foot lines and not more than that and therefore he seems to hold the view that the seven-foot line is the longest one. In the period of Yāpparuṅkalam and Yāpparuṅkalak kārikai, Amirtacākarar who is supposed to be the author of both the works has observed verses having ten-foot lines and therefore in Yāppruṅkalam he states that the ten-foot line is the longest one. The same author considering the possibility of having lines longer than ten-foot ones, holds the view that one can compose a line of any length.

It is also worth mentioning here that the commentator on Yāpparuṅkalam cites a quotation, whose author is supposed to be Kākkaippāṭiṉiyār, prescribing the maximum limit as eight feet.[15]

The maximum limit is prescribed as seven feet in Tolkāppiyam, as eight feet in kākkaippāṭiṉiyam and as ten feet in Yāpparuṅkalam. They have so prescribed on empirical grounds. Yāpparuṅkalak kārikai differs from the other in considering the theoretical possibility and giving no restriction for the maximum limit. When defining *kaḻineṭilaṭi* 'over long line', it says *mikka pātam kaḻinetilē* 'a line which is more than five feet is *kaḻineṭil*'. It implies that a *kaḻineṭilaṭi* may be of any length. According to this view the maximum limit depends on the poet's ability.

In conclusion we can say that empirically the ten-foot line is the longest one and theoretically the longest line may contain more than ten feet.

When *aṭiyetukai* was taken as a deciding factor of the line, the original concept of line changed. Aruṇakirinātar,

Tāyumāṉavar, Paṭṭinattār and others composed lines with a greater number of feet, say 50, 60, 100 and so on, by not placing the *aṭiyetukai* until they reached the length they wanted to. In these instances one may easily notice that a part in the line which is identical with one of the lines described as having two to ten feet, is repeated several times in order to increase the number of feet. For instance a four-foot line can be repeated four times and thus they obtained a sixteen-foot line undivided by *aṭi etukai* pattern. By this technique they invented a number of stanzaic forms, but this is not to say that they have explored the immense possibilities of line length. A line whose part is not repeated does not seem to have more than ten feet. The so called line whose part is several times repeated can have any number of feet and this simple technique increased the length and the varieties of stanzas but it made no improvement regarding the quality and quantity of the line proper. To be clear, we cannot find a sixteen-foot line or sixty-foot line without its part being repeated and with an entirely new *ōcai*.[16]

The line is empirically finite in length, definable, analyzable in terms of foot, *acai* and *eḻuttu* and classifiable on the basis of the foot it contains. Theoretically, the line is infinite in length and thus the kinds of lines are infinite too.

FOOTNOTES

1. Narcīr koṇṭa tatiyeṉap paṭumē
   'That which contains four feet is called line' (Tol. Cey. 31)
2. See Tol. Cey. 35-39.
3. See Tol. Cey. 60, 61 and 62.
4. See Tol. Cey, 43, 45.
5. See Karikai 12.
6. See Karikai 58 (commentary).

7. See Yapparunkalam 23, 95.

8. See Yappatikaram p. 112.

9. See Tol. Cey. 62, 72 and 73.

10. See Tol. Cey. 40.

11. See Tol. Cey. 59, 43.

12. See Tol. Cey. 62.

13. See Yapparunkalam 25.

14. See Karikai 12.

15. See Yapparunkalam 25.

16. Ōcai may be roughly equated with 'tune'.

STYLE OF DR MU. VA.

"Literary style is one of those words (beauty and form are others) that are eminently useful and popular but just as eminently unattached to any precise meaning. Various people have used it to mean various, and sometimes contradictory things; and most of the definitions that have been set forth are vague or else, if rigorously attacked, seem to offer less than the whole truth. The meaning of the word is elusive."

—Papers on Literature p. 71.

Any sensitive reader of Tamil can easily perceive the styles of Maraimalai Adikal, Tiru. Vi. Ka., Mu. Va., C. N. Annadurai and a few others. Also he is able to differentiate the styles from one another and appreciate them. It is true that the study of style is not provided with rigorous methodology; But it is one of the most interesting fields with immense scope for the brilliant and talented students of literature and linguistics.

1. **What is style ?** In general, the way of doing things is what we call style and it "may be investigated, both as deviations from a norm and as a system of coherent ways or patterns of doing things."[1] Since our main concern is literature, what we mean here by style is literary style. The material for a literary work of art is obviously language. Therefore, a student of stylistics cannot dispense with the study of language.[2] Moreover the linguistic approach to stylistics is the most promising one which enables us to make a formal analysis rather than an impressionistic one.

1.1. **Language and man**: Language is capable of giving different expressions for the same content and it is also capable of giving new sentences including deviations from a norm which have never appeared before in the language. According to his linguistic skill a man is free to choose an expression suitable to the context. Style is concerned not only with language but also man. In other words, when we deal with the style of a writer it involves his mastery over the language, his attitude towards what he writes about, his taste in innovations, etc., too.[3] When we choose a book or a passage for stylistic analysis that book or the passage becomes the object of our study and the object which is obviously linguistic material needs linguistic approach. Though the style involves the personality of the writer, only the linguistic aspect is discussed in this paper.

2. **Aspects of style**: As already mentioned, this paper is confined to the linguistic aspect of style. Therefore, by aspects of style we mean the linguistic aspects.

2.1. **Phonological Aspect**: Some writers are successfully employing rhymes and alliterations not only in poems but in prose, too.

2.1.1. **Monai**: Read the following lines and note the alliteration.

> *"அக்பரும் ஔரங்கசீபும் அரசு வீற்றிருந்த அணிநகரம் அலங்கோலமாயிற்று."*
>
> **டாக்டர் ரா. பி. சேதுப்பிள்ளை,** *அலையும் கலையும், ப-ம்.* 65.

In the above sentence, the vowels *அ*, *ஆ*, and *ஔ* produce a kind of auditory experience, called *mōṉai* in Tamil, which might be roughly called alliteration in English. Tamil prosodists have made a detailed analysis of *mōṉai*.[4]

2.1.2. **Etukai**: Read the following lines and note the rhymes.

> *"ஏற்றமும் தோற்றமும் வாய்ந்த யானை கையெடுத்து வணங்குகின்றது."*
>
> **டாக்டர் ரா. பி. சேதுப் பிள்ளை,** *அலையும் கலையும், ப-ம்.* 34.

The auditory experience created by *ஏற்றமும்* and *தோற்றமும்* is called *etukai* in Tamil and it may be called *initial rhyme* in English. Tamil prosodies elaborately deal with *etukai* as well.[5]

2.1.3. **Onomatopoetics** :

Words formed in imitation of sounds and feelings are called onomatopoetic words. Some writers are able to create wonderful effect by using onomatopoetic words. Read the following lines and note how the onomatopoetic words are used.[6]

"ஆச்சரியத்தால் அவனுடைய விழிகள் பிதுங்கின; ஒரு நிமிஷம் அவனுடைய இதயம் படபடவென்று அடித்துக் கொண்டது. மறு நிமிஷம் அது டக்கென்று நின்று விடவே கிழவன் பொத்தென்று கீழே விழுந்துவிட்டான்."

விந்தன், *முல்லைக் கொடியாள்*, ப-ம் 111.

Such phonological features, no doubt, form part of the style of certain writers such as Dr R.P. Sethupillai, Dr C.N. Annadurai, Mr. Vintan and others.

2.2. **Sandhi Aspect** : The sandhi rules in Tamil are very much complicated. What was obligatory in sandhi in Sangam Tamil is absent or optional in Modern Tamil. The sandhi rules have been slowly changing in the history of Tamil. If the historical dialects are found mixed in a passage, one and the same sandhi rule may apply in certain cases and it may not apply in certain other cases. Notice the following items.

	A	B	
1.	pālai	pāḷiṉai	'milk' (accusative case)
2.	nūlkaḷ	nūrkaḷ	'books'
3.	makkaḷukku	makkaṭku	'to the people'
4.	vantāltāṉ	vantāṟṟāṉ	'only if (Sb. or sth.) comes'

The words in columns A and B are equally right. The differences found in them are mainly due to sandhi.[7] More-

over, the words in column A as such are more common than them in B. Such sandhi differences also must be taken into account in the study of style.

2.3. **Lexical Aspect**: Use of loan words and archaic words is an interesting area of this lexical aspect. Coining new words and nativization of foreign words may also be dealt with in the lexical aspect.

2.3.1. **Loan words**: Some writers prefer to use the loan words as they occur in the parent language. Here they are confronted with another problem concerning how to use the native script to represent foreign sounds. Use of diacritical marks, some suitable modifications in the native script, etc. have to be dealt with in connection with the problem of representing foreign sounds. In certain cases, some writers use foreign words, phrases, clauses and even sentences in foreign script while they write in their native language.[8] Such instances must be properly and carefully handled in the styllstic analysis.

2.3.2. **Archaic words**: In a sense use of archaic words may be considered as reborrowings from early works. Anyway they cannot be included in the loan words (2.3.1.) for they are all native words. They also should be treated under lexical aspect.

2.3.3. **Coining New words**: Some writers coin new words according to the phonemic structure of the native words. New compounds to mean foreign concepts and objects may also be treated here.

2.3.4. **Nativization**: Foreign words may be nativized according to the phonemic structure of the native language. Pavananti, a Tamil grammarian prescribes certain rules to nativize sanskrit words.[9] His treatment of Tamilization is a very good example of nativization.

2.4. **Syntactic Aspect**: Syntax which may be reasonably considered 'a central determinant of style'[10] is the most important aspect. Transformational Generative model (TG) is the only linguistic theory which is capable of giving systematic account for different expressions for the same content

with which a student of stylistics is mainly concerned. TG accounts for different expressions of the same content in terms of specific rules and such expressions may be called syntactic alternatives or "transformational alternatives".[11] Moreover, the ambiguity caused by constructional homonymity can be explained in a better way by TG. While choosing a syntactic alternative, the writer chooses it in such a way that it does not mean anything other than what he intends to mean unless he delibrately employs ambiguous construction. In this regard, the TG. is incredibly useful to account for the syntactic alternatives or constructional synonymity and syntactic ambiguity or constructional homonymity.

2.5. **Semantic Aspect**: In certain cases, the role of synonyms, antonyms and homonyms is certainly important in constituting style. The metaphor, simile, metonymy, figures of speech, etc. may also be treated under semantic aspect.

2.6. **Punctuation**: Even mature writers do not perfectly agree in punctuation. That is, in certain cases every writer agrees whereas in certain other cases even the same author does not seem to be consistent. Anyway, punctuation might also be considered in the study of style.

2.7. **Unity**: In addition to the aspects we discussed above Unity is an indispensable aspect in the study of style. There are two types of Unity namely, paragraph Unity and sentence Unity. Paragraph unity is constituted mainly by using appropriate connectives which show the logical connection between adjacent sentences, whereas sentence unity, is formed by using suitable conjunctions, coordinate or subordinate, which conjoin words, phrases, clauses and sentences accordingly.[12]

From a different point of view good style is said to have the essential qualities such as simplicity, brevity, clarity, strength and rhythm and harmony.

3. **Style of Dr. Mu. Va.** In the light of the foregoing theoretical framework, I would like to show how the style of Dr. Mu. Va. (Mu. Vavian style) might be analysed. For the

present analysis I have chosen a few passages from the following works of Mu. Va.

1. **பாவை** a novel which is one of his early works.
2. **காந்தி அண்ணல்** a biography of M. K. Gandhi in whose philosophies Dr. Mu. Va. had a firm belief.
3. **நல் வாழ்வு** his last work published during his life time which is a collection of essays.

It is not possible to present a complete analysis even for the extracts presented here. Hence only a few essential points are made in the rest of this paper. The numbering of the sentences for easy reference is mine.

3.1. **பாவை** (1) *அன்றெல்லாம் பாவை நடுக்கமும் அச்சமும் அற்று முழுமையும் வீரமே வடிவாய் விளங்கினாள்.* (2) *இளங்கோவடிகள் எழுதிய கண்ணகியோ ஊழியிறுதியில் கூத்தாடும் உலகன்னையோ என்னுமாறு சில வேளைகளில் வீறு பெற்றாள்.* (3) *தெருக்கதவின் தாழ்ப்பாளை நெருங்கிச் சென்று உற்றுப் பார்த்தாள்.* (4) *தூணின் பக்கத்தே வந்து உட்கார்ந்தாள்.* (5) *எழுந்து சென்று அண்ணாசாமியின் சொக்காயைப் பார்த்தாள்.* (6) *அவன் மூங்கிலில் மடித்துப் போட்டிருந்த வெள்ளாடையும் மேலாடையும் நோக்கினாள்.* (7) *மீண்டும் தூணருகே உட்கார்ந்து தன் கூந்தல் பின்னலை முன்னுக்குக் கொணர்ந்து புரட்டிப் பார்த்தாள்.* (8) *தலையைத் தன் இருகையாலும் தடவிப் பார்த்தாள்.* (9) *பெருமூச்சு விட்டு வாடினாள்.* (10) *மீண்டும் ஊக்கம் பெற்றாள்.* (11) *எழுந்து இறப்பில் செருகியிருந்த அரிவாளை எடுத்துத் திரும்ப அங்கேயே அவ்வாறே வைத்துவிட்டாள்.* (12) *சின்னம்மாவிடம் வலியச் சென்று பேச முயன்றாள்.* (13) *"தங்கைக்குத் தலை வாரட்டுமா?" என்று கேட்டாள்.* (14) *சின்னம்மா தலையசைத்து, "செய், போ" என்று கடுகடுத்தாள்.* (15) *பொழுது எவ்வாறோ போயிற்று.*

டாக்டர் மு. வ., *பாவை. ப-ம்* 110-111.

3.1.1. Let us consider first the phonological aspect in the passage. Even though *அ* is found to recur in sentence (1), the recurrence does not produce desired auditory effect. Therefore, this sort of recurrence cannot be considered *mōṉai*. In sentence (2) *இளங்கோவடிகள்* and *எழுதிய* form *mōṉai*

and ஊழியிறுதி and உலகன்னை form another *mōṉai*. In sentence (8) the recurrence of த forms *mōṉai*. In sentence (11) அங்கேயே and அவ்வாறே produce a sort of *mōṉai* effect. In sentence (13) the recurrence of த forms *mōṉai*. In sentence (15) பொழுது and போயிற்று form *mōṉai*. The *etukai*, *monai*, etc. are not too much in the passage hence it is simple and excellent. The onomatopoetic word கடுகடு in imitation of sound and feeling is appropriately used in sentence (14) as a verb. The passage is found to have agreeable rhythms. The phonological aspects discussed have are, among other things, responsible for the rhythm and harmony or readability of the passage.

3.1.2. As mentioned earlier the sandhi system in Tamil is very much complicated. If a writer wants to be strictly faithful to the rules of rigid sandhi system, he has to sacrifice readability. On the other hand, if he wants to ignore sandhi rules at random his writings will be ambiguous and unclear, hence he will have to sacrifice clarity. Mu. va. was never too rigid nor too free regarding sandhi rules. He has chosen the middle path in an exemplary way which I consider excellent.

If the author were too rigid in observing sandhi rules he would have written, for instance,

ஊழியிறுதியிற் கூத்தாடும் (2)
கூந்தற்பின்னல் (7)
இறப்பிற் செருகியிருந்த (11) and
தலையசைத்துச் செய்போ வென்று (14)

respectively instead of

ஊழியிறுதியில் கூத்தாடும் (2)
கூந்தல் பின்னல் (7)
இறப்பில் செருகியிருந்த (11) and
தலையசைத்து 'செய், போ' என்று (14)

If the author were too free to ignore sandhi rules he would have written, for instance.

அன்று எல்லாம் (1)
இளங்கோ அடிகள் (2)
ஊழி இறுதியில் (2)

தெரு கதவின் (3)
நெருங்கி சென்று (3)
உற்று பார்த்தாள் (3)
சொக்காயை பார்த்தாள் (5)
மடித்து போட்டிருந்த (6)
வலிய சென்று (12) and
தங்கைக்கு தலைவாரட்டுமா? (13)

respectively instead of

அன்றெல்லாம் (1)
இளங்கோவடிகள் (2)
ஊழியிறுதியில் (2)
தெருக்கதவின் (3)
நெருங்கிச் சென்று (3)
உற்றுப் பார்த்தாள் (3)
சொக்காயைப் பார்த்தாள் (5)
மடித்துப் போட்டிருந்த (6)
வலியச் சென்று (12) and
தங்கைக்குத் தலை வாரட்டுமா? (13)

It is worth mentioning here that a study of sandhi system in Mu. Va's work will certainly help us standardize the sandhi in Modern Tamil.

3.1.3. Mu. Va. has always preferred native Tamil words in his works, When he could.not find native words he coined new compounds which may be easily understood by any native speaker of Tamil, or he Tamilized the foreign words according to the Tamil phonemic structure. When he found it difficult to do so he has rarely used the non-Tamil scripts ஜ, ஸ, ஷ, etc. to represent foreign sounds such as in பெர்னார்டுஷா (Bernardshaw).

In the extract under discussion Mu. Va. seems to have coined the new compound உலகன்னை (2) to which the Sanskrit compound *lokamata* corresponds. A highly literary word வீறு (2) is introduced here which any native speaker can contextually understand. The synonyms நோக்கு and பார் are carefully used in different contexts. In sentence (7) Mu. Va. introduces கொணர்ந்து, the verbal participial form of கொணர் which is rather archaic. It occurs in such a way that it does

not affect the understandability of the sentence. The word கடுகடு which is originally an onomatopoetic word is rightly used as a verb in sentence (14).

3.1.4. The subject பாவை occurs in sentence (1) while it is understood in the following sentences right through (13). Although it is possible to combine all the thirteen sentences and thus to make one lengthy sentence, the author did not do so for he wanted to describe the quick and thoughtful actions of the girl, பாவை. In this passage the author has dropped not only syntactically recoverable items such as the subject பாவை in sentences (2) through (13), but also contextually understood items such as அவளுக்கு in (15).[13] Since the passage describes mostly the thoughtful movements of பாவை it is found to have full of verbs. In sentence (6) one would expect the objects with the case marker *-ai* for it is obligatory when the object is preceded by a relative participle.[14]

3.1.5. The phrase உற்றுப் பார் (3) and the word நோக்கு (6) are said to mean the same thing. In order to avoid tedious repetition mature writers use such synonymous alternatives.[15] The author compares பாவை with கண்ணகி the heroine of the epic சிலப்பதிகாரம் and with Sakthi in sentence (2). By skillfully describing the thoughtful actions of பாவை, the author enables the reader to understand what she has in her mind. The author has told us the secret through the sentences which describe only the actions of பாவை.

3.1.6. Punctuation does not create any special problem in this passage.

3.1.7. The paragraph under discussion is a good example of paragraph unity which consists of several examples of sentence unity, too. It may be noted here that the paragraph unity is maintained in the passage without any sentence connectives such as *therefore, however,* etc. The emphasis in the passage is on பாவை. The structure of the paragraph is simple; hence paragraph unity is easily formed in an excellent way. In the paragraph, observes Peter Westland, Unity

requires that there shall be only onc main theme and one main idea.[16]

3.2. **காந்தி அண்ணல் :**

துணிந்த தியாகம்

(16) ஒருவர் ஒரு நாளில் ஒரு நாழிகை நேரம் தற்கொலைக்குத் துணிந்திருக்கலாம்; (17) ஒருநாள் முழுதும் அந்த மனநிலை நீடிக்க முடியாது. (18) அது போலவே, ஒருவர் ஒருநாளில் ஒரு நாழிகை நேரம் உயிர்த்தியாகம் செய்யத் துணியலாம்; (19) திடீரென்று அந்தத் துணிவு தோன்றி அரிய பெரிய செயல்களைச் செய்யுமாறு தூண்டிடவிலாம். (20) ஆனால் எண்ணிப்பார்க்க நேரமிருப்பின் அந்தத் துணிவு உடனே மாறிவிடும்; (21) ஒரு செயலும் செய்ய முடியாத தயக்கம் அதனை அடுத்துப் பிறக்கும். (22) ஆனால் பலநாள் எண்ணிப் பார்த்தப்பின், ஒரு துணிவுடன் உயிர்த் தியாகம் செய்ய முன்வருவதும், முன்வந்தபடியே கொள்கையையும் நோக்கத்தையும் மாற்றாமல் பலநாள் வரையில் அந்த நெறியில் துணிவோடு தொண்டாற்றி உயிரைப் பணயமாக வைத்து நாட்களைக் கழிப்பதும் மிகமிக அரியவை ஆகும். (23) காந்தியடிகளின் வாழ்க்கையில் காணும் உயிர்த்தியாகம் அப்படிப்பட்ட பெருஞ்சிறப்பு உடையது. (24) பலமுறை உண்ணா நோன்பு கொண்ட போதெல்லாம் இந்த உயிர்த்தியாகம் இமயம்போல் ஓங்கி நிற்பதைக் கண்டோம். (25) ஆயினும் வங்காளக் கலகத்தில் குதித்துத் தனியே உலாவி அந்த முதிய மெல்லிய உடலைத் தளராத தொண்டுக்குப் பயன்படுத்திய அஞ்சாமையில்தான் உலகம் அளந்து காண முடியாத இமயத்தைக் காண்கிறோம்; (26) வரலாறு கண்டறியாத பெருந்தியாகத்தைக் காண்கின்றோம்.

டாக்டர் மு.வ., காந்தி அண்ணல், பம். 35.

3.2.1. In sentences (16), (18), (22), (23) and (24) *mōṉai* is successfully formed in various ways. The common phrase அரிய பெரிய forms a kind of *etukai*. The onomatopoetic word திடீரென்று is used here to signify the appearance of a sudden emotion. These are worth noting features in the phonological aspect which is mainly responsible for rhythm and harmony.

3.2.2. As already stated the middle path is rightly chosen regarding sandhi in this extract too. In accordance with his

style of sandhi பெருஞ்சிறப்புடையது seems to be preferable to பெருஞ்சிறப்பு உடையது (23).

3.2.3. The words காந்தி, இமயம், தியாகம் and வங்காளம் are Tamilized words which form part of his style. Though there are two Tamilized forms namely, வங்கம் and வங்காளம் meaning Bengal, he has chosen the latter. The fact that வங்காளம் is phonemically closer to Bengal may be the reason why he chose it. Mu. Va. carefully differentiates கொள்கை and நோக்கம் (22) the confusion of which is a common error.

3.2.4. There are two types of negative relative participles in Tamil namely, *ceyya* type and *ceyyata* type. Except in compounds such as உண்ணு நோன்பு (24), Mu.Va. uses the latter type, for instance ஒரு செயலும் செய்ய முடியாத தயக்கம் - (21), தளராத தொண்டு (25), அளந்து காணமுடியாத இமயம் - (25) and வரலாறு கண்டறியாத பெருந்தியாகம் (26). Except in novels and short stories, it is not safe to drop any word in a sentence unless it is a syntactically recoverable item. Maybe, due to oversight or slip அவர், syntactically not recoverable, is dropped in (24).

3.2.5. The whole passage explains உயிர்த்தியாகம் 'sacrifice' and classifies it as (1) sudden one and (2) planned and sustained one. The latter one is considered the most excellent and it is compared to the Himalayas.

3.2.6. It seems almost futile to frame any hard and fast rules regarding the use of semi-colon, colon and full stop. There may be several ways to punctuate a passage, but the ways cannot be infinite. Therefore, standardization of punctuation should be possible.

3.2.7. The extract under discussion emphasises on sacrifice, to be more specific, sacrificial tendency or nature. The momentary sacrifice and the sustained sacrifice are contrasted with each other. The sustained sacrifice as of Gandhi's is considered excellent and it is compared to the Himalayas. The structure and Unity in the paragraph show the excellence in Mu.Va.'s art of writing.

3.3. **நல்வாழ்வு**

(27) சின்ன உடம்பை வைத்துக்கொண்டு பரந்த உலகிற்கு ஒன்றும் செய்துவிட முடியாது என்பது உண்மைதான். (28) சிறு குடும்ப அளவில், சிறு சிறு சுற்றுப்புறத்து அளவில் மட்டுமே ஒவ்வொருவரும் தம் உடம்பால் உழைத்துச் சிறு தொண்டு செய்ய முடியும் என்பதும் உண்மைதான். (29) ஆனால் மனம் விரிவு உடையது, பெரியது. (30) மனத்தால் எண்ணும் எண்ணம் ஆற்றல் உடையது. (31) பலர் சேர்ந்து எண்ணும் எண்ணங்களை உலகை மாற்றி அமைக்கும் வல்லமை உடையவை. (32) பனத்தால் எண்ணும் எண்ணத்திலாவது குறுகி நிற்கத் தேவையில்லை. (33) உலகத்தைத் திருத்திச் செம்மைப் படுத்தும் திட்டங்களுக்கு உதவும் எண்ணங்களைப் பெருக்கலாம். (34) மனத்தைச் சிறு வட்டத்தில் குறுகவிடாமல் பரந்த உலகமாகிய வட்டத்தில் விரிவாக உலவ விடலாம். (35) அவ்வாறு உலவும் மனத்தில் தன் தேவை, தன் துன்பம் இவை சிறியனவாகத் தோன்றும். (36) பொய், பொறாமை முதலான தீமைகளுக்கு இடம் இல்லாமல், அன்பு, இனிமை முதலாய பண்புகள் வளரும். (37) அமைதியும் இன்பமும் பெருகும்.

டாக்டர் மு. வ., நல்வாழ்வு, பம். 83.

3.3.1. In sentences (27), (28), (33), (35), (36) and (37) we find various kinds of *monai*. In sentences (28), (31) and (35) we find some sort of *etukai*. These *etukai* and *monai*, though not cssential in prose, certainly improve the quality of readability.

3.3.2. When compared with the sandhi in the other two extracts (3.1 and 3.2.), the sandhi in this extract (3.3.) seems to move towards a simpler system where certain sandhi rules cease to operate. For example we find மாற்றி அமைக்கும் (31) instead of மாற்றியமைக்கும் and இடம் இல்லாமல் (36) instcad of இடமில்லாமல்

3.3.3. We can hardly find colloquial words in Mu. Va's writing. In this extract we find one rare instance, சின்ன (27) which is considered colloquial though found occasionally in writing. In sentence (36) the variants முதலான and முதலாய meaning the same thing are used; probably the author wanted to avoid repetition in the same sentence.

3.3.4. In the extract under discussion sentence (32) must be carefully considered.

(32) மனத்தால் எண்ணும் எண்ணத்திலாவது குறுகி நிற்கத் தேவையில்லை.

This sentence seems to have violated certain essential syntactic rule. Consider the following sentences.

(அ) மனத்தால் எண்ணும் எண்ணத்திலாவது குறுகாமல் இருக்கலாம்.

(ஆ) மனத்தால் எண்ணும் எண்ணத்திலாவது விரிந்து நிற்கலாம்.

The particle ஆவது in எண்ணத்திலாவது requires an affirmative finite verb. Dr Mu. Va's mastery over language is unquestionable. Any human being is liable to make such error. When the writer goes through his manuscript with great care such errors can can be easily corrected.

3.3.5. In sentence (29) விரிவு உடையது and பெரியது seem to mean more or less the same thing. Both are used in (29) probably for the sake of emphasis.

3.3.6. As in other cases, punctuation is clear and it helps the readers one way or the other.

3.3.7. The emphasis in this extract is on the greatness of human mind. Mu. Va. contrasts the body with the mind and in turn, mind with the world. The structure of this paragraph is rather complex when compared to the other two. The paragraph unity and sentence Unity in the first two extracts are certainly better than the present one.

4. **Mu. Vavian Style:** Dr Mu. Va. who wrote more than 80 volumes of books in various fields such as novels, short stories, essays, biographies, literary criticism, linguistics, etc. is a fore-most writer and a revered scholar in Tamil Nadu. He has formed an excellent style of his own in prose. His style has the esential qualities snch as simplicity, clarity, brevity and readability. Hence Mu. Vavian style can unquestionably be considered best representative of the 20th century prose.

FOOTNOTES

1. See "Phonological Aspects of Style" in *Style in Language*, P. 109.

2. Rene Wellek and Austin Warren. in the *Theory of Literature* clearly express as follows :
"Stylistics, of course, cannot be pursued successsfully without a thorough grounding in general linguistics..."

   Theory of Literature, p. 177.

3. I would like to quote a few lines from *Papers on Literature - Models and Methods*, p. 77.

   " To know the style well and to ask what it revals is therefore to get to know the man better."

4. For a detailed discussion on *etukai* and *monai*, see *Advanced studies in Tamil Prosody*, and *Tamil Prosody through The Ages*.

5. See note 4.

6. See Pulamai Vol. 1, No. 3. P. 52.

7. See "Sandhi" in *Studies in Tamil Linguistics*.

8. There are several instances of this kind in *Alli*, a novel by Dr Mu. Va. They are not analysed in this paper for lack of space,

9. See *Nannūl* Nūṟpā 146-149, and also *A History of Tamil Language*, pp. 175-79.

10. "Generative Grammars and the concept of Literary Style" in *Linguistics and Liierary Style*, p. 276.

11. Ibid., p. 267.

12. I would like to quote here what Louis T. Milic says about connectives in his essay "Connectives in Swift's Prose style."

"Good writers must always be concerned about the appropriateness of their connectives..."

Linguistics and Literary Style, p. 244.

13. Strictly speaking, a perfect grammar does not allow us to drop any item in a sentence if that item is not syntactically recoverable. There may be a few exeeptions in stories and novels.

14. In modern Tamil when a noun functions as object of a sentence, the accusative case marker is obligatory (i) if the noun refers to a human being and (2) if the noun is preceded by a relative participle. This rule sometimes fails to operate in the language of Mu. Va.

15. The following is a principle proposed by Robert Graves and Alan Hodge in their essay "The Graces of Prose."

"The same word should not be so often used in the same sentenee or paragraph that it becomes tedious."

Modern Essays on writing and Style, p. 241.

16. *Literary Appreciation*, p. 195.

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EVENTUAL ANALYSIS OF LITERATURE

Among other ways of analysing a literary work, it occurs to me that a literary work such as epic, novel, short story, etc. can be analysed on the basis of the significant events which constitute the major event called epic, novel or short story. Since this analysis is based on the significant events in the literary work, it might be called 'eventual analysis'.

A literary work on the whole is a major event. The events we find in the work are so described as to constitute the major event without missing anything that is indispensable for the completion of the major event. All the events in the work are related to one another in one way or other and thus they constitute a unit, the major event what is called an epic, a novel or a short story.

The following is a proposal for a literary analysis on the basis of events.

(1) List all the significant events in the work.

(2) Find out what are the consecutive events and what are the simultaneous ones and list them separately.

(3) List the supernatural events involving supernatural beings, if any.

(4) List the junction events.

(5) Make an attempt for a graphemic representation.

Significant Event: An event may be a turning point in the course of the story. Another event may be leading to some other event(s). Some events may rise up to a point where the non-evil characters and the readers experience joy

and contentment. Some events may fall down to a point where they experience pain and a sort of restlessness. Such events are called significant events. In addition to these, certain events may contribute to a significant event and certain other events may branch from a significant event and move away from the main flow of the story. All these events are significant events and they all will be dealt with in detail in the following pages.

Consecutive Event: An event which can be traced back to a significant event in the story is a consecutive event.

Simultaneous Event: An event which cannot be traced back to a significant event in the story but contributes or leads to a significant event may be a simultaneous event. Apart from this, an event which can be traced back to a significant event but does not contribute nor lead to a significant event can also be a simultaneous event.

Supernatural Event: An event which involves supernatural beings such as gods, deities, devils, etc. is a supernatural event.

Junction Event: An event to which two or more significant events contribute and from which two or more significant events branch is called junction event.

Various aspects of the Event: An event may be looked at from various points of views. An event may be described to have various aspects according to the points of view from which it is looked at. Taking what we said above about the events into consideration, the aspects of the events in general are found such as the following.

1	Turning	7	Consecutive
2	Leading	8	Simultaneous
3	Rising	9	Supernatural
4	Falling	10	Junction
5	Contributing	11	Opening
6	Branching	12	Closing

An event with which the story starts may be called an opening event and the event with which the story ends may be

called a closing event. It must be borne in mind that one and the same event may have several of these aspects and it may be referred to by different names according to the contextual need. Since all the events taken for analysis are significant, that aspect is not listed here.

Graphemic Representation: The following are some suggestions to represent the story graphemically according to the proposed eventual analysis.

Turning Event: An event which is mostly responsible for a turn in the course of the story and which in fact is a turning point may be represented something like the following.



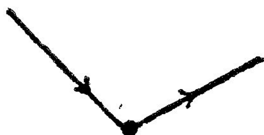
Leading Event: An event which leads the story to some other event might be represented something like



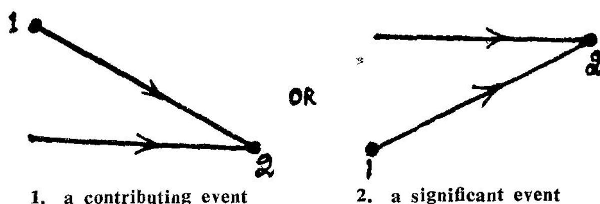
Rising Event: An event which rises up to a point where a feeling of joy and contentment is experienced may be represented something like



Falling Event: An event that falls down to a point where a feeling of pain and a sort of restlessness is experienced may be described something like the following.

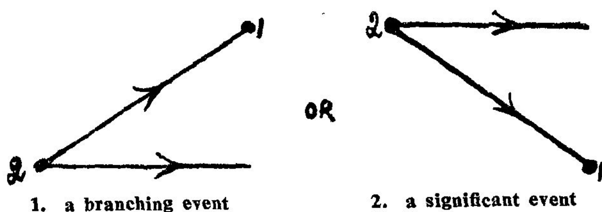


Contributing Event: An event that contributes to a significant event may be described something like the following.



1. a contributing event 2. a significant event

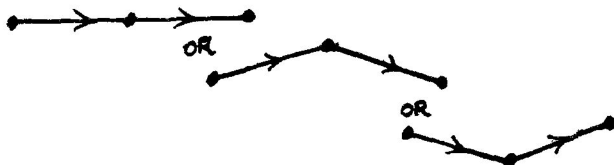
Branching Event: An event that has branched from a significant event and moved away from the main flow of the story may be graphemically described something like



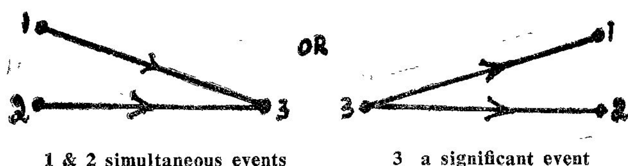
1. a branching event 2. a significant event

It may be noticed here that an incomplete triangular shape is found in the graphemic representation when a contributing event or a branching event is involved therein. It may be assumed that the story moves from the left to the right and thus both of them may be easily differentiated from each other.

Consecutive Events: The events that take place consecutively may be represented such as



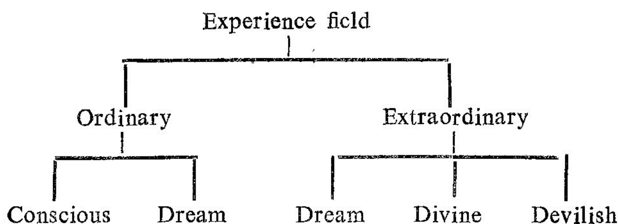
Simultaneous Events: The events that take place simultaneously may be represented such as



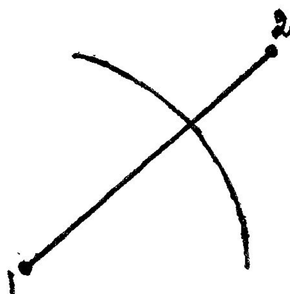
1 & 2 simultaneous events   3 a significant event

It may be mentioned here that the simultaneous events may be either contributing events or branching events from different points of view.

Supernatural Event: In order to explain the supernatural event, we have to differentiate the experience field as ordinary experience field and extraordinary experience field. The former one may be further divided into conscious field and dream field while the latter may be forther divided into dream field, divine field and devilish field. It may be noticed that a sort of overlap is found in the dream field. What is said above may be diagramatically snmmarized as follows;

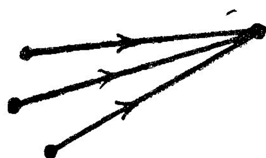


Turning to our main discussion, a supernatural event takes place in the field of extraordinary experience when the conscious experience field of a character is in some way affected by the extraordinary experience field. An event of dream may also be treated in a similar way. The supernatural event may be represented something like.

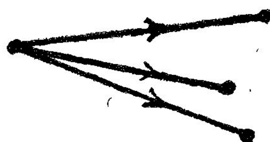


1. The event taking place in the field of ordinary experience
2. The event taking place in the field of extraordinary experience.

Junction Event: A junction event which is connected with contributing events or/and branching events may be represented something like the following.



Junction event with contributing events



Junction event with branching events



Junction event with both the events

Opening Event: An opening event may be represented such as

.... or # —...............

Closing Event: A closing event may be represented such as

..............* # or ....*— #

A complete diogramatic representation of the events in an epic or novel will show all the aspects of an event. In order to show which events have what aspects, a chart may be prepared as follows;

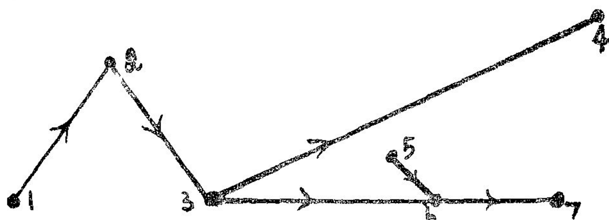
	TURN	LEAD	RISE	FALL	CONTR.	BRANCH	CONSEC.	SIMULT.	SUPER	JUNC.	OP.	CL.
EVENT 1	✓	✓									✓	
EVENT 2	✓		✓									
EVENT 3	✓	✓		✓								
EVENT 4			✓			✓			✓			
EVENT 5				✓	✓							
EVENT 6		✓					✓			✓		
EVENT 7								✓				✓

The above hypothetical chart does not represent any particular story. It may be mentioned here that the events which have certain aspects cannot have certain other aspects on the one hand. For instance, an event with closing aspect cannot have opening or leading aspect, whereas it may have rising, falling or junction aspect. On the other hand, the events which have certain aspects must have certain other aspects. For instance, an event with simultaneous aspect must have either branching or contributing aspect. Thus some of the aspects enable us to predict some other aspects of an event, at least to some extent. The hypothetical chart of events and aspects may be summarized as follows;

Event 1 (+turn, +lead, +open)
Event 2 (+turn, +rise)
Event 3 (+turn, +lead, +fall)
Event 4 (+rise, +branch, +super)

Event 5 (+fall, +contrib)
Event 6 (+lead, +consec, +junction)
Event 7 (+simult, +closing)

The following is a graphemic represntation of the hypothetical chart.



Events and Characters: In the story of a novel or epic the characters are as important as the events. A list of characters may be prepared in order to see how the charaeters are involved in the events. Some characters may be found involved in all the events or in most of the events, some other characters may be found involved in one or two events and yet some other cearacters may not be found directly involved in an event, but they may be mentioned by the characters in the event (or by the author). This may help us to understand, in a way, why a character is described to be a hero or heroine. Also it may help us to understand why the author has chosen a particular character to tell us the story. A character who is involved in one or two events in the beginning and who dies in the middle cannot be chosen as a narrator. when there are two or three versions of an epic, the analysis we proposed here will help us make a comparative study in a more effective way. We will reserve this for a later discussion.

Events and Narrative Technique: The author might rearrange the events to make his plot more effective. He might start the story from the end or from the middle. The present analysis might help us to understand why the author has chosen to start from the given event and how he is able to suspend the time-sequence.

Comparative Study and the Present Analysis: When there are different versions of the same epic in the same language

or in different languages, a separate analysis for each version may be prepared and those analyses may be compared. Such a comparative study will clearly show certain interesting problems and it will also enable us to account for such problems. Moreover, there may be an event, say, with four aspects according to one version but three or five in another version: Or, there may be an event missing in one version which is found in another. Such areas may be interesting to any student of comparative literature.

Regarding the great epics, despite the difference in language, nationality and culture, some similarities are found in them to our great surprise. How do we account for such similarities? Apart from the chance resemblence, which is extremely rare, two explanations might be given for such similarities. First, one epic may be the source for the other epic(s). Second, certain event with certain aspects can lead only to a certain kind of events which must be predictable. Let us assume that there are certain universal laws working on the events. To be more specific, if there is certain event with a certain bundle of aspects under certain conditions, then, certain universal rules of events operate on it resulting in a particular event. Since such rules are universal, similar events are fouud in the great epics even though they belong to different languages, nations and culture. Among these two possibilities the latter one is certainly more interesting. If a large number of literary analyses are made in different languages on the basis of events as suggested here, then it seems possible to discover such universal rules working on events. Only then can we account for the mysterious similarities we find in the great epics found in different parts of the world. The present analysis might provide a stronger basis for the study of comparative literature irrespective of the difference in language, nation and culture.

Studies in Tamil Linguistics

In the present book the author has displayed his linguistic insights in many places and one will not fail to notice his scholarship both in traditional grammars and modern linguistics throughout the work.

Prof. S. Agesthialingom

This book is a distinguished contribution to Tamil Linguistics.

Indian Experss, 10 March 1973

Ilakkana Ulakil Putiya Pārvai

In these essays he tries to arrive at some conclusions wherever possible and leaves the door open in other cases. His discussion of the figures of speech, 'aagupeyar' and 'anmozhithogai' is scholarly and he tries to explain them in his own way. ...

This book may be welcomed as a modest attempt in linguistic studies.

Indian Express, Madurai, 8 December 1973